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کتاب
شکرستان
در نحوي زبان پارسي
تصنيف
پولس اوکسفردي

A

GRAMMAR
OF THE
PERSIAN LANGUAGE.

BY WILLIAM JONES, ESQUIRE;
FELLOW OF UNIVERSITY COLLEGE, OXFORD, AND OF THE
ROYAL SOCIETIES OF LONDON AND COPENHAGEN.

چو عندليب فصاحت فروشد اي حافظ
تو قدر او بسخن گفتن دري بشکن

THE THIRD EDITION,
WITH AN INDEX.

L O N D O N :

PRINTED BY W. RICHARDSON, IN THE STRAND,
FOR J. MURRAY, N° 32, IN FLEET STREET.
MDC CLXXXIII.

مكتبة
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كتاب

OF THE

PERSIAN LANGUAGE

BY WILLIAM JONES, ESQ.
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 SOCIETY OF LONDON AND CORRESPONDENT

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WITH AN INDEX

LONDON:
 PRINTED BY J. MURRAY, 15, N. B. STREET.
 1801.

T H E
P R E F A C E.

THE Persian language is rich, melodious, and elegant; it has been spoken for many ages by the greatest princes in the politest courts of Asia; and a number of admirable works have been written in it by historians, philosophers, and poets, who found it capable of expressing with equal advantage the most beautiful and the most elevated sentiments.

It must seem strange, therefore, that the study of this language should be so little cultivated at a time when a taste for general and diffusive learning seems universally to prevail; and that the fine productions of a celebrated nation should remain in manuscript upon the shelves of our publick libraries, without a single admirer who might open their treasures to his countrymen, and display their beauties to the light; but if we consider the subject with a proper attention, we shall discover a variety of causes which have concurred to obstruct the progress of Eastern literature.

A

Some

Some men never heard of the Asiatick writings, and others will not be convinced that there is any thing valuable in them; some pretend to be busy, and others are really idle; some detest the Persians, because they believe in Mahomed, and others despise their language, because they do not understand it: we all love to excuse, or to conceal, our ignorance, and are seldom willing to allow any excellence beyond the limits of our own attainments: like the savages, who thought that the sun rose and set for them alone, and could not imagine that the waves, which surrounded their island, left coral and pearls upon any other shore.

Another obvious reason for the neglect of the Persian language is the great scarcity of books, which are necessary to be read before it can be perfectly learned, the greater part of them are preserved in the different museums and libraries of Europe, where they are shewn more as objects of curiosity than as sources of information; and are admired, like the characters on a Chinese screen, more for their gay colours than for their meaning.

Thus, while the excellent writings of Greece and Rome are studied by every man of a liberal education, and diffuse a general refinement through our part of the world, the
works

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works of the Persians, a nation equally distinguished in ancient history, are either wholly unknown to us, or considered as entirely destitute of taste and invention.

But if this branch of literature has met with so many obstructions from the ignorant, it has, certainly, been checked in its progress by the learned themselves; most of whom have confined their study to the minute researches of verbal criticism; like men who discover a precious mine, but instead of searching for the rich ore, or for gems, amuse themselves with collecting smooth pebbles and pieces of crystal. Others mistook reading for learning, which ought to be carefully distinguished by every man of sense, and were satisfied with running over a great number of manuscripts in a superficial manner, without condescending to be stopped by their difficulty, or to dwell upon their beauty and elegance. The rest have left nothing more behind them than grammars and dictionaries; and though they deserve the praises due to unwearied pains and industry, yet they would, perhaps, have gained a more shining reputation, if they had contributed to beautify and enlighten the vast temple of learning, instead of spending their lives in adorning only its porticos and avenues.

There

There is nothing which has tended more to bring polite letters into discredit, than the total insensibility of commentators and criticks to the beauties of the authors whom they profess to illustrate: few of them seem to have received the smallest pleasure from the most elegant compositions, unless they found some mistake of a transcriber to be corrected, or some established reading to be changed, some obscure expression to be explained, or some clear passage to be made obscure by their notes.

It is a circumstance equally unfortunate that men of the most refined taste and the brightest parts are apt to look upon a close application to the study of languages as inconsistent with their spirit and genius: so that the state of letters seems to be divided into two classes, men of learning who have no taste, and men of taste who have no learning.

M. de Voltaire, who excels all writers of his age and country in the elegance of his style, and the wonderful variety of his talents, acknowledges the beauty of the Persian images and sentiments, and has versified a fine passage from Sadi, whom he compares to Petrarch: if that extraordinary man had added a knowledge of the Asiatick languages to his other acquisitions, we should by this time have seen the poems and
histories

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histories of Persia in an European dress, and any other recommendation of them would have been unnecessary.

*But there is yet another cause which has operated more strongly than any before mentioned towards preventing the rise of oriental literature; I mean the small encouragement which the princes and nobles of Europe have given to men of letters. It is an indisputable truth, that learning will always flourish most where the amplest rewards are proposed to the industry of the learned; and that the most shining periods in the annals of literature are the reigns of wise and liberal princes, who know that fine writers are the oracles of the world, from whose testimony every king, statesman, and hero must expect the censure or approbation of posterity. In the old states of Greece the highest honours were given to poets, philosophers, and orators; and a single city (as an eminent writer * observes) in the memory of one man, produced more numerous and splendid monuments of human genius than most other nations have afforded in a course of ages.*

The liberality of the Ptolemies in Egypt drew a number of learned men and poets to their court, whose works remain

* *Ascham.*

to the present age the models of taste and elegance; and the writers, whom Augustus protected, brought their compositions to a degree of perfection, which the language of mortals cannot surpass. Whilst all the nations of Europe were covered with the deepest shade of ignorance, the Califs in Asia encouraged the Mahomedans to improve their talents, and cultivate the fine arts; and even the Turkish Sultan, who drove the Greeks from Constantinople, was a patron of literary merit, and was himself an elegant poet. The illustrious family of Medici invited to Florence the learned men whom the Turks had driven from their country; and a general light succeeded to the gloom which ignorance and superstition had spread through the western world. But that light has not continued to shine with equal splendour; and though some slight efforts have been made to restore it, yet it seems to have been gradually decaying for the last century: it grows very faint in Italy; it seems wholly extinguished in France; and whatever sparks of it remain in other countries are confined to the closets of humble and modest men, and are not general enough to have their proper influence.

The nobles of our days consider learning as a subordinate acquisition, which would not be consistent with the dignity of their

their fortunes, and should be left to those who toil in a lower sphere of life: but they do not reflect on the many advantages which the study of polite letters would give peculiarly to persons of eminent rank and high employments; who, instead of relieving their fatigues by a series of unmanly pleasures, or useless diversions, might spend their leisure in improving their knowledge, and in conversing with the great statesmen, orators, and philosophers of antiquity.

If learning in general has met with so little encouragement, still less can be expected for that branch of it, which lies so far removed from the common path, and which the greater part of mankind have hitherto considered as incapable of yielding either entertainment or instruction: if pains and want be the lot of a scholar, the life of an orientalist must certainly be attended with peculiar hardships. Gentius, who published a beautiful Persian work called *The Bed of Roses*, with an useful but inelegant translation, lived obscurely in Holland, and died in misery. Hyde, who might have contributed greatly towards the progress of eastern learning, formed a number of expensive projects with that view, but had not the support and assistance which they deserved and required. The labours of Meninski immortalized and ruined him: his
dictionary

dictionary of the Asiatick languages is, perhaps, the most laborious compilation that was ever undertaken by any single man; but he complains in his preface that his patrimony was exhausted by the great expence of employing and supporting a number of writers and printers, and of raising a new press for the oriental characters. M. d'Herbelot, indeed, received the most splendid reward of his industry: he was invited to Italy by Ferdinand II. duke of Tuscany, who entertained him with that striking munificence which always distinguished the race of the Medici: after the death of Ferdinand, the illustrious Colbert recalled him to Paris, where he enjoyed the fruits of his labour, and spent the remainder of his days in an honourable and easy retirement. But this is a rare example: the other princes of Europe have not imitated the duke of Tuscany; and Christian VII. was reserved to be the protector of the eastern muses in the present age.

Since the literature of Asia was so much neglected, and the causes of that neglect were so various, we could not have expected that any slight power would rouse the nations of Europe from their inattention to it; and they would, perhaps, have persisted in despising it, if they had not been animated by the most powerful incentive that can influence the
mind

mind of man: interest was the magick wand which brought them all within one circle; interest was the charm which gave the languages of the East a real and solid importance. By one of those revolutions, which no human prudence could have foreseen, the Persian language found its way into India; that rich and celebrated empire, which, by the flourishing state of our commerce, has been the source of incredible wealth to the merchants of Europe. A variety of causes, which need not be mentioned here, gave the English nation a most extensive power in that kingdom: our India company began to take under their protection the princes of the country, by whose protection they gained their first settlement; a number of important affairs were to be transacted in peace and war between nations equally jealous of one another, who had not the common instrument of conveying their sentiments; the servants of the company received letters which they could not read, and were ambitious of gaining titles of which they could not comprehend the meaning; it was found highly dangerous to employ the natives as interpreters, upon whose fidelity they could not depend; and it was at last discovered, that they must apply themselves to the study of the Persian language, in which all the letters from the Indian princes were writtem.

A few men of parts and taste, who resided in Bengal, have since amused themselves with the literature of the East, and have spent their leisure in reading the poems and histories of Persia; but they found a reason in every page to regret their ignorance of the Arabick language, without which their knowledge must be very circumscribed and imperfect. The languages of Asia will now, perhaps, be studied with uncommon ardour; they are known to be useful, and will soon be found instructive and entertaining; the valuable manuscripts that enrich our publick libraries will be in a few years elegantly printed; the manners and sentiments of the eastern nations will be perfectly known; and the limits of our knowledge will be no less extended than the bounds of our empire.

It was with a view to facilitate the progress of this branch of literature, that I reduced to order the following instructions for the Persian language, which I had collected several years ago; but I would not present my grammar to the publick till I had considerably enlarged and improved it: I have, therefore, endeavoured to lay down the clearest and most accurate rules, which I have illustrated by select examples from the most elegant writers; I have carefully compared my work with every composition of the same nature
that

that has fallen into my hands; and though on so general a subject I must have made several observations which are common to all, yet I flatter myself that my own remarks, the disposition of the whole book, and the passages quoted in it, will sufficiently distinguish it as an original production. Though I am not conscious that there are any essential mistakes or omissions in it, yet I am sensible that it falls very short of perfection, which seems to withdraw itself from the pursuit of mortals, in proportion to their endeavours of attaining it; like the talisman in the Arabian tales, which a bird carried from tree to tree as often as its pursuer approached it. But it has been my chief care to avoid all the harsh and affected terms of art which render most didactic works so tedious and unpleasant, and which only perplex the learner, without giving him any real knowledge: I have even refrained from making any enquiries into general grammar, or from entering into those subjects which have already been so elegantly discussed by the most judicious philosopher *, the most learned divine †, and the most laborious scholar of the present age ‡.

* See *Hermes*.

† *A short Introduction to English Grammar*.

‡ *The grammar prefixed to the Dictionary of the English Language*.

*It was my first design to prefix to the grammar a history of the Persian language from the time of Xenophon to our days, and to have added a copious praxis of tales and poems extracted from the classical writers of Persia; but as those additions would have delayed the publication of the grammar, which was principally wanted, I thought it advisable to reserve them for a separate volume, which the publick may expect in the course of the ensuing winter. I have made a large collection of materials for a general history of Asia, and for an account of the geography, philosophy, and literature of the eastern nations, all which I propose to arrange in order, if my more solid and more important studies will allow me any intervals of leisure *.*

I cannot forbear acknowledging in this place the signal marks of kindness and attention, which I have received from many learned and noble persons; but General Carnac has obliged me the most sensibly of them, by supplying me with a valuable collection of Persian manuscripts on every branch of eastern learning, from which many of the best examples in

* See the History of the Persian Language, a Description of Asia, and a Short History of Persia, published with my Life of Nader Shah in the year 1773.

the following grammar are extracted. A very learned Professor* at Oxford has promoted my studies with that candour and benevolence which so eminently distinguish him; and many excellent men that are the principal ornaments of that university have conferred the highest favours on me, of which I shall ever retain a grateful sense: but I take a singular pleasure in confessing that I am indebted to a foreign nobleman† for the little knowledge which I have happened to acquire of the Persian language; and that my zeal for the poetry and philology of the Asiatics was owing to his conversation, and to the agreeable correspondence with which he still honours me.

Before I conclude this preface it will be proper to add a few remarks upon the method of learning the Persian language, and upon the advantages which the learner may expect from it. When the student can read the characters with fluency, and has learned the true pronunciation of every letter from the mouth of a native, let him peruse the grammar with attention, and commit to memory the regular inflexions of the nouns and verbs: he needs not burden his mind with those that deviate from the common form, as they will be

* DR. HUNT.

† Baron REVISKI.

D

insensibly

insensibly learned in a short course of reading. By this time he will find a dictionary necessary, and I hope he will believe me, when I assert from a long experience, that, whoever possesses the admirable work of Meninski, will have no occasion for any other dictionary of the Persian tongue. He may proceed by the help of this work to analyse the passages quoted in the grammar, and to examine in what manner they illustrate the rules; in the mean time he must not neglect to converse with his living instructor, and to learn from him the phrases of common discourse, and the names of visible objects, which he will soon imprint on his memory, if he will take the trouble to look for them in the dictionary: and here I must caution him against condemning a work as defective, because he cannot find in it every word which he hears; for sounds in general are caught imperfectly by the ear, and many words are spelt and pronounced very differently.

The first book that I would recommend to him is the *Gulistán* or *Bed of Roses*, a work which is highly esteemed in the East, and of which there are several translations in the languages of Europe: the manuscripts of this book are very common; and by comparing them with the printed edition of *Gentius*, he will soon learn the beautiful flowing hand used
in

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in Persia, which consists of bold strokes and flourishes, and cannot be imitated by our types. It will then be a proper time for him to read some short and easy chapter in this work, and to translate it into his native language with the utmost exactness; let him then lay aside the original, and after a proper interval let him turn the same chapter back into Persian by the assistance of the grammar and dictionary: let him afterwards compare his second translation with the original, and correct its faults according to that model. This is the exercise so often recommended by the old rhetoricians, by which a student will gradually acquire the style and manner of any author, whom he desires to imitate, and by which almost any language may be learned in six months with ease and pleasure. When he can express his sentiments in Persian with tolerable facility, I would advise him to read some elegant history or poem with an intelligent native, who will explain to him in common words the refined expressions that occur in reading, and will point out the beauties of learned allusions and local images. The most excellent book in the language is in my opinion the collection of tales and fables called Anvar Soheili by Hussein Vaéz, surnamed Cashefi, who took the celebrated work of Bidpai or Pilpay for his text,
and

and has comprised all the wisdom of the eastern nations in fourteen beautiful chapters. At some leisure hour he may desire his Munshi or writer to transcribe a section from the Gulistan, or a fable of Casbesi, in the common broken hand used in India, which he will learn perfectly in a few days by comparing all its turns and contractions with the more regular hands of the Arabs and Persians: he must not be discouraged by the difficulty of reading the Indian letters, for the characters are in reality the same with those in which our books are printed, and are only rendered difficult by the frequent omission of the diacritical points, and the want of regularity in the position of the words: but we all know that we are often at a loss to read letters which we receive in our native tongue; and it has been proved that a man who has a perfect knowledge of any language, may with a proper attention decypher a letter in that idiom, though it be written in characters which he has never seen before, and of which he has no alphabet.

In short, I am persuaded that whoever will study the Persian language according to my plan, will in less than a year be able to translate and to answer any letter from an Indian prince, and to converse with the natives of India,

not

not only with fluency, but with elegance. But if he desires to distinguish himself as an eminent translator, and to understand not only the general purport of a composition, but even the graces and ornaments of it, he must necessarily learn the Arabick tongue, which is blended with the Persian in so singular a manner, that one period often contains both languages wholly distinct from each other in expression and idiom, but perfectly united in sense and construction. This must appear strange to an European reader; but he may form some idea of this uncommon mixture, when he is told that the two Asiatick languages are not always mixed like the words of Roman and Saxon origin in this period, “The true law is
“right reason, conformable to the nature of things; which
“calls us to duty by commanding, deters us from sin by forbidding*”; but as we may suppose the Latin and English to be connected in the following sentence, “The true *lex* is
“*recta ratio*, conformable *naturæ*, which by commanding
“*vocet ad officium*, by forbidding *à fraude deterreat*.”

A knowledge of these two languages will be attended with a variety of advantages to those who acquire it: the

* See Middleton's *Life of Cicero*, vol. III. p. 351.

Hebrew, Chaldaick, Syriack, and Ethiopian tongues are dialects of the Arabick, and bear as near a resemblance to it as the Ionick to the Attick Greek; the jargon of Indostan, very improperly called the language of the Moors, contains so great a number of Persian words, that I was able with very little difficulty to read the fables of Pilpai which are translated into that idiom; the Turkish contains ten Arabick or Persian words for one originally Scythian, by which it has been so refined that the modern kings of Persia were fond of speaking it in their courts: in short, there is scarce a country in Asia or Africa, from the source of the Nile to the wall of China, in which a man who understands Arabick, Persian, and Turkish may not travel with satisfaction, or transact the most important affairs with advantage and security.

As to the literature of Asia, it will not, perhaps, be essentially useful to the greater part of mankind, who have neither leisure nor inclination to cultivate so extensive a branch of learning; but the civil and natural history of such mighty empires as India, Persia, Arabia, and Tartary cannot fail of delighting those who love to view the great picture of the universe, or to learn by what degrees the most obscure states have risen to glory, and the most flourishing kingdoms have
sunk

sunk to decay; the philosopher will consider those works as highly valuable, by which he may trace the human mind in all its various appearances, from the rudest to the most cultivated state: and the man of taste will undoubtedly be pleased to unlock the stores of native genius, and to gather the flowers of unrestrained and luxuriant fancy.*

* *My professional studies having wholly engaged my attention, and induced me not only to abandon oriental literature, but even to efface, as far as possible, the very traces of it from my memory, I committed the conduct and revision of this edition of my grammar, and the composition of the index to Mr. Richardson, in whose skill I have a perfect confidence, and from whose application to the eastern languages, I have hopes that the learned world will reap no small advantage.*

LETTER

Dear Sir,

I have the honor to acknowledge the receipt of your letter of the 10th inst. in relation to the matter of the ...

I am sorry to hear that you are not satisfied with the result of the ...

I have no objection to your making such use of the facts as you may think proper, but I beg to say that I am not responsible for the ...

I am, Sir, very respectfully,
Your obedient servant,
J. H. ...

A GRAMMAR OF THE

I. II. III. IV.

کتاب

شکرستان

در نحوي زبان پارسي

A
GRAMMAR
OF THE
PERSIAN LANGUAGE.

OF LETTERS.

THE learner is supposed to be acquainted with the common terms of grammar, and to know that the Persians write their characters from the right hand to the left.

There are thirty-two Persian letters.

A

Alif.

A GRAMMAR OF THE

	IV. FINALS.		II. INITIALS and MEDIALS.		
	Connected.	Unconnected.	Connected.	Unconnected.	
Alif.	ا	ا	ا	ا	A.
Ba.	ب	ب	ب	ب	B.
Pa.	پ	پ	پ	پ	P.
Ta.	ت	ت	ت	ت	T.
Sa.	ث	ث	ث	ث	S.
Jim.	ج	ج	ح	ج	J.
Chim.	چ	چ	ح	چ	Ch.
Hha.	ح	ح	ح	ح	Hh.
Kha.	خ	خ	خ	خ	Kh.
Dal.	د	د	د	د	D.
Zal.	ذ	ذ	ذ	ذ	Z.
Ra.	ر	ر	ر	ر	R.
Za.	ز	ز	ز	ز	Z.
Zha.	ژ	ژ	ژ	ژ	Zh.
Sin.	س	س	س	س	S.
Shin.	ش	ش	ش	ش	Sh.
Sfad.	ص	ص	ص	ص	Sf.
Zzad.	ض	ض	ض	ض	Zz.
Ta.	ط	ط	ط	ط	T.
					Zza.

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	IV.	III.	II.	I.	
	FINALS.		INITIALS and MEDIAES.		
	Connected.	Unconnected.	Connected.	Unconnected.	
Zza.	ظ	ظ	ظ	ظ	Zz.
Ain.	ع	ع	ع	ع	A.
Gain.	غ	غ	غ	غ	G.
Fa.	ف	ف	ف	ف	F.
Kaf.	ق	ق	ق	ق	K.
Caf.	ک	ک	ک or ک	ک	K.
Gaf.	گ	گ	گ	گ	G.
Lam.	ل	ل	ل	ل	L.
Mim.	م	م	م	م	M.
Nun.	ن	ن	ن	ن	N.
Vau.	و	و	و	و	V.
Ha.	ه	ه	ه	ه	H.
Ya.	ي	ي	ي	ي	Y.
Lam-alif	لا	لا	لا	لا	

The second and fourth columns of these letters from the right hand are used only when they are connected with a preceding letter ; as محمد Mohammed. Every letter should be connected with that which follows it, except these seven ; ا alif, د dal, ذ zal, ر ra, ز za, ژ zha, and و vau, which

4 A GRAMMAR OF THE

which are never joined to the following letter, as will appear from the words *برک* berk *a leaf*, *داوری* daveri *a dominion*.

Though the perfect pronunciation of these letters can be learned only from the mouth of a Persian or an Indian, yet it will be proper to add a few observations upon the most remarkable of them.

OF CONSONANTS.

It will be needless to say much of the three first consonants *پ پ ت* since their sound is exactly the same as our *b*, *p*, and *t*, in the words *bar*, *peer*, and *too*, which would be written in Persian *پیر* and *تو*.

ث

This letter, which the Arabs pronounce like a *th*, has in Persian the same sound with a *س* or *s*, as *ابو لیث* Abu Leis, a proper name. It might, therefore, have been rejected from the Persian alphabet without any inconvenience; but it is useful in showing the origin of words, as it is seldom, or never, used in any that are not Arabic. The same may be observed of the following letters, *ق غ ع ط ظ ص ح* which rarely occur in words originally Persian.

ج

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3

چ and چ

The first of these letters answers to our soft *g* in *gem*, which a Persian would write چ or to our *j* in *jar* جار: the second of them چ sounds exactly like our *ch* in the words *cherry*, *cheek*; as چرکس Chirkés *Circassia*.

ح

ح is a very strong aspirate, and may be expressed in our characters by a double *h*, as حال hhál *a condition*.

خ

خ is formed in the throat, and has a sound like the German *ch*; but the Persians pronounce it less harshly than the Arabs, and give it the sound of *c* before *a*, *o*, or *u* in the Tuscan dialect, as خان chan *a lord*, which a Florentine would pronounce like *can*. This is the word so variously and so erroneously written by the Europeans. The sovereign lord of Tartary is neither the *cham*, as our travellers call him, nor the *han*, as Voltaire will have it, but the خان khán, or cán, with an aspirate on the first letter.

B

د

د

د answers exactly to our *d* in *deer* دیر

ذ

This letter, which the Arabs pronounce *dh*, has in Persian the sound of *ز* *z*, and is often confounded with it; thus they write گذشتن and گزشتن *guzeshten* *to pass*: It is seldom used but in Arabick words; though it sometimes occurs in words purely Persian, as آذربایجان *Azarbiján* *the province of Media*, so called from آذر *azar*, an old word for *fire*, because the adorers of fire, if we believe the Asiatick historians, first built their temples in that province.

ر

ر and the three liquids ل م ن are pronounced exactly like our *r*, *l*, *m*, *n*; as آرام *arám* *rest*, لاله *láleh* *a tulip*, مار *már* *a serpent*, نان *nán* *bread*. But ن before a ب has the sound of *m*, as کنبد *kumbed* *a tower*, عنبر *amber* *amberggris*.

ز

ز

ز has the sound of our *z*, as لالهزار *lalehzár* a bed of tulips.

ژ

This letter has the sound of our *ſ* in the word *pleasure*, *treasure*; and corresponds precisely with the soft *g* of the French in *gens*, or their *j* in *jour*. It may be expressed in our characters by *zh*, as ژاله *zháleh* dew; for it has the same relation to *z* which *ſh* has to *s*.

ش and س

ش and س are our *s* and *ſh*, as سلیم شاه *Selim sháh* king *Selim*.

ظ ط ض ص

These four letters are pronounced by the Arabs in a manner peculiar to themselves; but in Persian they are confounded with other letters. ص differs little from س as صدر *Saddar* the name of a Persian book; and ط has nearly the same sound with ت as عطر *otr* essence; a word often used in English, since our connection with India, to denote

denote the precious perfume called *otter of roses*. The word is Arabick, as the letters ع and ط sufficiently prove. ض and ط differ very little from ز; but they are pronounced more forcibly, and may be expressed by zz, as نظامي Nezzámi the name of a poet; خضر Khezzár the name of a prophet in the eastern romances.

غ and ع

These two letters are extremely harsh in the pronunciation of the Arabs. The sound of ع, says Meninski, *est vox vituli matrem vocantis*; but in Persian it is a sort of vowel, and answers generally to our broad *a*, as عرب Arab the Arabians; عين áin a fountain. Sometimes it has a sound like our *o*, as in the word before-mentioned, عطر otr perfume. As to غ it is commonly pronounced in Persia like our hard *gh* in the word *ghost*, as غلام gholám a boy, a servant.

ف

ف has the sound of *f* in *fall*, as فال an omen.

ك and ق

ق is another harsh Arabick letter, but in Persian it is often

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often confounded with ك, which has the sound of our *k*, as كرمán Kermán *the province of Carmania*; كاف Kaf *a fabulous mountain in the Oriental tales.*

ش

When ك has three points above it, the Persians give it the sound of *g* in the word *gay*, as گلستان gulistán *a bed of roses*; but these points are very seldom written in the Persian manuscripts; so that the distinction between ك *k* and ش *g* can be learned only by use: thus they often write كلاب *rose-water*, and pronounce it gulab.

ن م ل

See the remark on ر These letters are the liquids *l, m, n, r.*

ه is a slight aspiration, and is often redundant, as بهار behár *the spring*, which is pronounced almost like beár; هرات Herat *a city in the province of Corasan*, which the Greeks call Aria: ه therefore is the *h* of the French in *honnête*, whence came our *honest* without an aspiration. At

C

the

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the end of a word it frequently sounds like a vowel, as *كه* *ke*, which has the same sense and pronunciation as the Italian *che* which.

OF VOWELS.

The long vowels are *ي و ا*, and may be pronounced as *a, o, ee* in the words *call, stole, feed*; as *خان* *khán* a lord, *اورا* *ora* to him, *نيز* *neez* also; but the short vowels are expressed by small marks, two of which are placed above the letter, and one below it, as *ب* *ba* or *be*, *ب* *be* or *bi*, *ب* *bo* or *bu*; thus,

اَکَر اَن تَرک شيرَازي بَدَسْت اَرَد دِلِ مَارَا

بَکْهَالِ هِنْدُوِيْش بَکْشَم سَمَرْقَنْد وَ بُخَارَا

Egher ân turki Shirâzi bedest âred dili mârâ

Bekhâli hinduîsh bakshem Samarcandu Bokhârâra.

The mark *◌̣* placed above a consonant shows that the syllable ends with it, as *سَمَرْقَنْدِي* *Sa-mar-can-di* a native of Samarcand; the first of which syllables is short, the second and third long by position, and the last long by nature: but this belongs to the prosody. These short vowels

vowels are very seldom written in the Persian books; and the other orthographical marks are likewise usually suppressed, except Medda ~, Hamza ., and Teshdid -; the two first of which are most common.

Medda above an ا gives it a very broad sound, as آ aun: Hamza supplies the place of ه in words that end in ه; it therefore sometimes represents the article, as نامۀ namei a book, or denotes the former of two substantives, as نافۀ مشک nafei mushk a bag of musk; or, lastly, it marks the second person singular in the compound preterite of a verb, as دادۀ dadei, which would regularly be دادای dadeh i thou hast given. Teshdid shews a consonant to be doubled, as طرۀ turreh a lock of hair.

The omission of the short vowels will at first perplex the student; since many words that are compounded of the same consonants, have different senses according to the difference of the vowels omitted: but until he has learned the exact pronunciation of every word from a native, he may give every short vowel a kind of obscure sound very common in English, as in the words *sun, bird, mother*, which a Mahometan would write without any vowel, *sn, brd, mthr*; thus the Persian word بد bd may be pronounced like our *bud*.

Vau

Vau و and Ya ي are often used as consonants, like our *v* and *y*; thus, وان Van *a town in Armenia*; جوان juvan *juvenis, giovane, young*; يمين Yemen, that province of Arabia which we call *the happy*; خدايار Khodayár, a proper name signifying *the friend of God*. و before ا often loses its sound, as خوان khán *a table*.

I would not advise the learner to study the parts of speech until he can read the Persian characters with tolerable fluency; which he will soon be able to do, if he will spend a few hours in writing a page or two of Persian in English letters, and restoring them after a short interval to their proper characters by the help of the alphabet. I shall close this section with a piece of Persian poetry written both in the Asiatick and European characters: it is an ode by the poet Hafiz, the first couplet of which has been already quoted; and a translation of it shall be inserted in its proper place.

بدۀ ساقی می باقی کہ در جنت نخواهی یافت
کنار آب رکناباد و گلگشت مصلاّرا

Bedéh sákée meï bákée ke der jennet nekháhi yast,
Kunári ábi rucnabád va gulghéshti musellára.

فغان

فغان کین لولیان شوخ شیرینگار شهر آشوب
چنان بردند صبر از دل که ترکان خوان یغمارا

Fugán keîn lulián shokhi shiringári shehrâshob
Chunân berdendi sabr az dil ke turkan khani yagmâra.

ز عشق ناتهام ما جبال یار مستغنیست
بآب و رنگ و خال و خط چه حاجت روی زیبارا

Ze eshki nátemâmi má jemâli yâri mustagnîst
Beâb u reng u khâl u khatt che hájet ruyi zibâra.

حدیث از مطرب و می گو و راز دهر کبتر جو
که کس نکشود و نکشاید بحکمت این معبارا

Hadís az mutreb u mei gú va rázi dehri kemter jú
Ke kes nekshud u nekshaied behikmet ein moammâra.

من از آن حسن روزافزون که یوسف داشت دانستم
که عشق از پرده عصمت بیرون ارد زلیخارا

Men az ân husni ruzafzún ke yusuf dashti danestem
Ke eshk ez perdéi ismet berún ared zuleikhâra.

نصیحت گوش کن جانا که از جان دوستتر دارند
جوانان سعادتهند پند پیر دانارا

Nasíhet góshi kun jána ke az ján dostiter darend
Juvánáni faádetmendi pendi péeri danára.

بدم گفتم و خرسندم عفاك الله نكو گفتم
جواب تلخ میزید لب لعل شکرخوارا

Bedem gufti va khursendem afák alla neku gufti
Javabi telkhi mizeibed lebi láli shekerkhára.

غزل گفتم و در سفتی بیا و خوش بخوان حافظ
که بر نظم تو افشاند فلک عقد ثریارا

Gazel gufti va durr sufti beá va khoosh bukhán Hafiz
Ke ber názmi to affháned felek ikdi furiára.

In this specimen of Persian writing the learner will observe a few combinations of letters, which he must by no means forget; as *lamelif*, compounded of *l* and *a*, in the word *مصلا* *mosella*: but the most usual combinations are formed with *ح چ ج خ* which have the singular property of causing all the preceding letters to rise above the line, as *بخارا* *bokhára*, *نخچیر* *nakchéer*, *تصحیح* *tas-héch*. The letters that precede *m* are also sometimes raised.

The

The Arabick characters, like those of the Europeans, are written in a variety of different hands; but the most common of them are the نسخي Niskhi, the تعلیق Tâlik, or *hanging*, and the شکسته Shekesteh, or *broken*. Our books are printed in the Niskhi hand, and all Arabick manuscripts, as well as most Persian and Turkish histories, are written in it; but the Persians write their poetical works in the Tâlik, which answers to the most elegant of our Italick hands. As to the Shekesteh, it is very irregular and inelegant, and is chiefly used by the idle Indians, who will not take time to form their letters perfectly, or even to insert the diacritical points; but this hand, however difficult and barbarous, must be learned by all men of business in India, as the letters from the princes of the country are seldom written in any other manner. A specimen of these different forms of writing is engraved, and inserted at the end of this Grammar.

OF NOUNS,

AND FIRST OF GENDERS.

The reader will soon perceive with pleasure a great resemblance between the Persian and English languages, in the facility and simplicity of their form and construction: the former, as well as the latter, has no difference of termination to mark the gender, either in substantives or adjectives: all inanimate things are neuter, and animals of different sexes either have different names, as پسر *puser* a boy, کنیز *keneez* a girl, or are distinguished by the words نر *ner* male, and ماده *madé* female; as شیر نر *sheeri ner* a lion, شیر ماده *sheeri madé* a lioness.

Sometimes, indeed, a word is made feminine, after the manner of the Arabians, by having ة added to it, as معشوق *mashuk* a friend, amicus, معشوقه *mashúka* a mistress, amica, as in this verse:

كل در بر و مي بر كف و معشوقه بكامست

Flowers are in my bosom, wine in my hand; and my mistress yields to my desire.

but

but in general, when the Persians adopt an Arabick noun of the feminine gender, they make it neuter, and change the final ة into ت; thus نعمة nimet *a benefit* is written نعت: and almost all the Persian nouns ending in ت, which are very numerous, are borrowed from the Arabs.

O F C A S E S.

The Persian substantives, like ours, have but one variation of case, which is formed by adding the syllable را to the nominative in both numbers; and answers often to the dative, but generally to the accusative case in other languages; as,

Nominative, پسر puser *a child*.

Dative and Acc. پسر را pusera *to a child or the child*.

When the accusative is used indefinitely, the syllable را is omitted, as گل چیدن gul chiden *to gather a flower*, that is, *any flower*; but when the noun is definite or limited, that syllable is added to it, as گل را چید gulra chid *he gathered the flower*, that is, *the particular flower*. There is no genitive case in Persian, but when two substantives of different meanings come together, a kesra or

short *e* (ـ) is added in reading to the former of them, and the latter remains unaltered, as مشك ختن *the musk of Tartary*, which must be read *mushke Khoten*. The same rule must be observed before a pronoun possessive; as پسر من *pusere men my child*: and before an adjective; as شمشير تابناك *shemshire tabnak a bright scymitar*. If the first word ends in ا or و the letter ي is affixed to it; as پاشا *pasha a basba*, پاشاي موصل *pashái Moufel the basba of Moufel*, ميوهاي شيرين *mivaha fruits, mivahái shireen sweet fruits*: if nouns ending in ة come before other nouns or adjectives, the mark Hamza ؕ is added to them, as چشمه حيوان *cheshmêi heyvân the fountain of life*.

The other cases are expressed for the most part, as in our language, by particles placed before the nominative, as

Vocative, اي پسر *ai puser O child*.

Ablative, از پسر *az puser from a child*.

The poets, indeed, often form a vocative case by adding ا to the nominative, as ساقيا *sakia O cup-bearer*, شاها *shaha O king*; thus Sadi uses بلبلا *bulbula* as the vocative of بلبل *bulbul a nightingale*.

بلبلا

بلبل! مژده بهار بيار
خبر بد بيوم باز بگذار

Bring, O nightingale, the tidings of spring; leave all unpleasant news to the owl.

In some old compositions the particle *mer* is prefixed to the accusative case; as *mer ora deedem* *I saw him*; but this is either obsolete or inelegant, and is seldom used by the moderns.

The reader, who has been used to the inflexions of European languages, will, perhaps, be pleased to see an example of Persian nouns, as they answer to the cases in Latin :

	گل <i>gul a rose, rosa.</i>	
	Singular.	Plural.
Nom.	گل <i>a rose, rosa.</i>	گله <i>roses, rosæ.</i>
Gen.	گل <i>of a rose, rosæ.</i>	گله <i>of roses, rosarum.</i>
Dat.	گله <i>to a rose, rosæ.</i>	گله <i>to roses, rosis.</i>
Acc.	گله <i>the rose, rosam.</i>	گله <i>the roses rosas.</i>
Voc.	اي گل	اي گله
Poet.	گل <i>O rose, ô rosa.</i>	گله <i>O roses, ô rosæ.</i>
Abl.	از گل <i>from a rose, rosa.</i>	از گله <i>from roses, rosis.</i>

بلبل

بلبل *bulbul a nightingale.*

Singular.

Nom. and Gen. بلبل *a nightingale.*

Dat. and Acc. بلبلرا *to a nightingale.*

Voc. اي بلبل (Poet. بلبل) *O nightingale.*

Abl. از بلبل *from a nightingale.*

Plural.

Nom. and Gen. بلبلان *nightingales.*

Dat. and Acc. بلبلانرا *to nightingales.*

Voc. اي بلبلان *O nightingales.*

Abl. از بلبلان *from nightingales.*

ساقی بیار باده که آمد زمان گل
تا بشکنیم توبه دگر در میان گل
حافظ وصال گل طلبی همچو بلبلان
جان کن فدای خاک ره باغبان گل

Boy, bring the wine, for the season of the rose approaches; let us again break our vows of repentance in the midst of the roses. O Hafiz, thou desirest, like the nightingales, the presence of the rose: let thy very soul be a ransom for the earth where the keeper of the rose-garden walks!

I shall

I shall in this manner quote a few Persian couplets, as examples of the principal rules in this grammar: such quotations will give some variety to a subject naturally barren and unpleasant; will serve as a specimen of the oriental style; and will be more easily retained in the memory than rules delivered in mere prose.

OF THE ARTICLE.

Our article *a* is supplied in Persian by adding the letter *ي* to a noun, which restrains it to the singular number; as گولي *guli a single rose*;

رستم بباغ صبحدمي تا چينم گولي
آمد بکوش ناکه هم آواز بلبلي

One morning I went into the garden to gather *a* rose, when on a sudden the voice of *a* nightingale struck my ear.

Without this termination گل *gul* would signify *roses* or *flowers* collectively, as

مي خواه و گل فشان کن

Call for wine, and scatter flowers around.

When a noun ends in *i* the idea of unity is expressed by the mark Hamza, as چشمه *cheshmei a single fountain*.

OF NUMBERS.

From the two examples in a preceding section it appears that the Persian plural is formed by adding ان or ها to the singular: but these terminations are not, as in many languages, wholly arbitrary; on the contrary, they are regulated with the utmost precision. The names of animals form their plural in ان, as

گرک gurk *a wolf.* گرکان gurkan *wolves.*
پلنک pelenk *a tyger.* پلنکان pelenkan *tygers.*

but words which signify things without life make their plurals by the addition of the syllable ها, as

بال bal *a wing.* بالها balha *wings.*
ساحل fahil *a shore.* ساحلها fahilha *shores.*

Both these plurals occur in the following elegant distich,

شب تاریک و بیم موج و گردابی چنین هایل
کجا دانند حال ما سبکباران ساحلها

The night is dark; the fear of the waves oppresses us, and the whirlpool is dreadful! How should those, who bear light burdens on the shores, know the misery of our situation.

There are, however, a few exceptions to these rules: the names of animals sometimes make their plurals in ها as well as in ان, as شتر shütür *a camel*, شترها shütürha and شتران shütüran *camels*; and on the other side the names of things sometimes have plurals in ان, as لب leb *a lip*, لبان leban *lips*.

Names of persons ending in ا or و form their plurals in يان, as دانا dana *a learned man*, دانايان danayan *learned men*; and those that end in ة are made plural by changing the last letter into گان, as بچه peché *an infant*, بچگان pechégan *infants*; and sometimes by adding گان as a separate syllable; thus, فرشته ferishte *an angel*, فرشته گان ferishte gan *angels*.

If the name of a thing ends in ة, the final letter is absorbed in the plural before the syllable ها, as خانه khané *a house*, خانه ها khanha *houses*.

In some modern Persian books, as the Life of Nader Shah and others, the plural often ends in ات or in جات if the singular has a final ة.

Sing.	Plur.
نوازش nüwazish <i>a favour</i> .	نوازشات nüwazishat <i>favours</i> .
قلعة kalat <i>a castle</i> .	قلعجات kalajat <i>castles</i> .

but

but these must be considered as barbarous, and are a proof that the late dreadful commotions which have ruined the empire of the Persians, have begun to destroy even the beautiful simplicity of their language.

It must not be omitted, that the Arabick substantives frequently have two sorts of plurals, one formed according to the analogy of the Persian nouns, and another after the irregular manner of the Arabians; as عيب *aib* *a vice*, عيبها *aibha* and عوايب *awaib* *vices*; قلعه *kalah* *a castle*, قلعهها *kalaha* and قلاع *kalaa* *castles*; نايب *nayib* *a viceroy*, plur. نواب *naváb*, which our countrymen have mistaken for the singular number, and say very improperly *a nabob*. This is one argument out of a great number to prove the impossibility of learning the Persian language accurately without a moderate knowledge of the Arabick; and if the learner will follow my advice, he will peruse with attention the Arabick grammar of Erpenius * before he attempts to translate a Persian manuscript.

* There are two fine editions of this grammar, the first published by the very learned Golius, and the second by the late Albert Schultens; both these Orientalists have added a number of Arabick odes and elegies, which they have explained in excellent notes: but these editions are scarce, and Meninski has inserted in his grammar the substance of Erpenius, with many new remarks.

OF ADJECTIVES.

The Persian adjectives admit of no variation, but in the degrees of comparison. The positive is made comparative by adding to it *تر*, and superlative by adding *ترین*, as

خوب khub *fair*, *خوبتر* khubter *fairer*, *خوبترین* khubterin *fairest*.

Our *than* after a comparative is expressed by the preposition *از* az, as

بیاض روی تو روشنتر از رخ روز
سواد زلف تو تاریکتر از ظلمت داج

The brightness of thy face is more splendid than the cheek of day; the blackness of thy locks is darker than the hue of night.

ماه نیکوست ولی روی تو زیباتر از وست
سرو دلجوست ولی قد تو دلجو تر از وست

The moon is bright, but thy face is brighter than it; the cypress is graceful, but thy shape is more graceful than the cypress.

An adjective is sometimes used substantively, and forms its plural like a noun, حکیمان *hhakiman the wise*; if it be a compounded adjective, the syllables ان and را denoting the plural number and the oblique case, are placed at the end of it, as صاحب‌دل *fahibdil an honest man*; oblique صاحب‌دل‌را *fahibdilra*; plural صاحب‌دیلان *fahibdilan*, oblique صاحب‌دیلان‌را *fahibdilanra*; as

فرو مانند پری رویان زان عارض
خجل گشتند سبن بویان زان کاکل

The damsels with faces like angels are dejected at the sight of that cheek; the nymphs with the fragrance of jessamine are filled with envy when they view those curls.

OF PRONOUNS.

The personal pronouns are these which follow;

من *men I.*

Sing. من *men I.* Oblique, مرا *merá me.*

Plur. ما *ma we.*

ما را *mára us.*

تو

to *Thou*. تو *to*

Sing. تو *to* *thou*. Obl. ترا *tura* *thee*.

Plur. شما *shumá* *you* or *ye*. شما را *shumára* *you*.

The possessives are the same with the personals, and are

او *o* *He*.

Sing. او *o* *he, she, or it*. Obl. او را *óra* *him, her, or it*.

Plur. ایشان *ishán* *they*. ایشان را *ishánra* *them*.

The poets often use *شان* for *ایشان* as

هیرفتم و کوفتم مغز شان
تھی کردم از پیکر نغز شان

I went, and bruised their helmets; I disfigured their
beautiful faces.

After a preposition او is often changed into *وي* or *و* or

او *o*, as

چون شاه جهاندار بنهود روی
زمینرا بیوسید او شد پیش او *وي*

When the king of the world showed his face, the general
kissed the ground, and advanced before him. *Ferdusi*.

Sometimes after the preposition *ب* *m*, the letter *و* is
inserted to prevent the hiatus, as *بدو* *bedo* for *باو* *beo* *m*

it;

it; the same may be observed of بدان bedân for بآن bēân
in that, بدین bedēen for باین in this *.

The possessives are the same with the personals, and are distinguished by being added to their substantives; as

Sing. دلی من dīli men *my heart.*

تو دلی dīli to *thy heart.*

او دلی dīli o *his or her heart.*

Plur. دلہائی ما dīlhai ma *our hearts.*

دلہائی شما dīlhai shuma *your hearts.*

Poet. دلہائی ایشان dīlhai ishân *their hearts.*

Poet. شان شان

They are often expressed in the singular number by these final letters م em, ت et, and ش esh, and after an ا or ے by ام am, ات at, and اش ash: but after nouns ending in ا elif or و vau the letter ی ya is inserted before the finals ش ت م; as

* In the same manner and from the same motives the old Romans added a d to many words followed by a vowel; thus Horace, if we adopt the reading of Muretus, uses tibi d for tibi.

Omne crede diem tibi d illuxisse supremum.

دلہم dilem *my heart.*

دلت dilet *thy heart.*

دلش dilesh *his or her heart.*

ام جامہ jamēi am *my robe.*

ات جامہ jamēi at *thy robe.*

اش جامہ jamēi ash *his or her robe.*

مویم māim *my hair.*

مویت mūt *thy hair.*

مویش māish *his or her hair.*

In poetry, and sometimes in prose, the oblique cases of the personal pronouns are also expressed by *ش ت م* as

خوشا شیراز و وضع بی مثالش
خداوند! نگهدار از زوالش

Joy be to Shiraz and its charming borders! ☉ heaven,
preserve *it* from decay!

These oblique cases are joined to any word in the sentence which the poet finds convenient; thus in the couplet just quoted the pronoun *ش it* is added to *زوال*; so in the following distich, *ت* the dative of *تو thou*, is placed after the conjunction *گر if*.

H

بی

بہی سجاده رنگین کن گرت پیر مغان گوید
کہ سالک بیخبر نبود زراہ و رسم منزلہا

Tinge the sacred carpet with wine, if the master of the feast orders *thee*; for he that travels is not ignorant of the ways and manners of banquet-houses.

Our reciprocal pronouns *own* and *self* are expressed in Persian by the following words, which are applicable to all persons and sexes; as

Nom. خودش or خود	Oblique, خود را
خویش or خویشتن	خویشتن را
or خوی	

thus we may use

خود من <i>myself</i> .	ما خود <i>ourselves</i> .
تو خود <i>thyself</i> .	شما خود <i>yourselves</i> .
او خود <i>his or herself</i> .	ایشان خود <i>themselves</i> *.

* I here use *his self* and *their selves* instead of the corrupted words *himself* and *themselves*; in which usage I am justified by the authority of Sidney, and of other writers in the reign of Elizabeth: *self* seems to have been originally a noun, and was, perhaps, a synonymous word for *soul*, according to Locke's definition of it; "*Self* is that conscious thinking thing, which is sensible or conscious of pleasure and pain, capable of happiness and misery:" if this observation be just, the Arabs have exactly the same idiom, for their *نفس* *soul*, answers precisely to our *self*, as صبي رمي نفسه في نهر "a boy threw *his self* into a river."

خود is also joined like the Latin *ipse* to every person of a verb, as

Sing.

Plur.

خود آمدم *ipse veni.*

خود آمدیم *ipsi venimus.*

خود آمدی *ipse venisti.*

خود آمدید *ipsi venistis.*

خود آمد *ipse venit.*

خود آمدند *ipsi venerunt.*

The word خود seems to be redundant in the following beautiful lines of Sadi,

داني چه گفت مرا آن بلبل سحري
تو خود چه آن مي كز عشق بيخبري

Dost thou know what the early nightingale said to me?

“What sort of man art thou, that canst be ignorant
“of love?”

When خود is used as a pronoun possessive, it answers to the Greek *σφάτερος*, and signifies *my, thy, our, your, his* or *her*; and *their*; according to the person and number of the principal verb in the sentence; as in this couplet of Hafiz,

محرم راز دل شيداي خود
كس نمي بينم زخاص و عام را

I see no man, either among the nobles or the populace,
to whom I can trust the secret of *my* afflicted heart.

The demonstrative pronouns are the following :

	این <i>this.</i>	
Sing.	این <i>this.</i>	Oblique cases, اینرا
Plur.	اینان <i>these.</i>	اینانرا
	or اینها	or اینهارا
	آن <i>that.</i>	
Sing.	آن <i>that.</i>	Oblique cases, آنرا
Plur.	آنان <i>those.</i>	آنانرا
	or آنها	or آنها را

When *این* *een* is prefixed to a noun, so as to form one word, it is frequently changed into *ام* *im*, as *امشب* *imsheb to-night*;

تعالی الله چه دولت دارم امشب
که آمد ناکهان دلدarem امشب

Heaven! how great is my happiness this night! for this
night is my beloved come unexpectedly!

and *امروز* *imrûz to-day*;

روز عیش و طرب و عید صیامت امروز
کم دل حاصل و ایام بکامست امروز

“ This

“ This day is a day of mirth, and joy, and the feast of
 “ spring; this day my heart obtains its desires, and
 “ fortune is favourable.”

The words *آن* and *از آن* prefixed to pronouns *personal*, change them into *possessives*, and are read with a short vowel, *ani to* or *ex ani to*, i. e. *thine*, as

ماه کنعان من مسند مصر آن تو شد

O my moon of Canaan (O Joseph) the throne of Egypt
 is *thine*.

The relatives and interrogatives are supplied by the invariable pronouns *که* *ke* and *چه* *che*, of which the former usually relates to persons, and the latter to things: in the oblique cases of these pronouns the final *e* is absorbed before the syllable *را*, as

Nom. *که* *who*. Oblique, *کرا* *whom*.

چه *which*. *چرا* *which*.

کی and *چی* are interrogatives, and are very often joined to the verb *است*, as *کیست* *who is it?* *چیست* *what is it?*

یا رب آن شاهوش ماه رخ زهره جبین
 در یکتای که و کوهر یکدانه کیست

O heaven! whose precious pearl, and whose ineffimable jewel is that royal maid, with a cheek like the moon, and a forehead like Venus?

کدام kudám is also an interrogative pronoun, as

میخواره و سرکشته و زندیم و نظرباز
وانکس که چنین نیست در این شهر کدامست

We are fond of wine, wanton, dissolute, and with rolling eyes; but *who* is there in this city that has not the same vices?

Our *soever* is expressed in Persian by هر or هران prefixed to the relatives, as

هرانکه and هرکه *whosoever*.

هرآنچه and هرچه *whatsoever*.

OF VERBS.

The Persians have active and neuter verbs like other nations; but many of their verbs have both an active and neuter sense, which can be determined only by the construction. These verbs have properly but one conjugation, and

and but three changes of tense; the imperative, the aorist, and the preterite; all the other tenses being formed by the help of the particles *می* and *هی*, or of the auxiliary verbs *هستن* or *بودن* *to be*, and *خواستن* *to be willing*. The passive voice is formed by adding the tenses of the verb substantive *شدن* to the participle preterite of the active; *خوانده شد* *it was read*. The inflexions of these auxiliaries must be here exhibited, and must be learned by heart, as they will be very useful in forming the compound tenses of the active verbs.

بودن to be.

The present tense of this verb is irregular, but very easy, and must be carefully remembered, as it is the model for the variations of person in all tenses.

Indicative Mood, Present Tense.

Sing. *ام* *I am.*

Plur. *ایم* *we are.*

ای *thou art.*

اید *ye are.*

است *he is.*

اند *they are.*

This tense joined to nouns, pronouns, or adjectives often coalesces with them, and loses the initial *ا* *elif*; as with pronouns,

Sing.

Sing. منم *ego sum.* Plur. مايم *nos sumus.*
 تويي *tu es.* شهايد *vos estis.*
 اوست *ille est.* ايشانند *illi sunt.*

With adjectives,

شادم *I am glad.* شاديم *we are glad.*
 شادي *thou art glad.* شايدي *you are glad.*
 شادست *he is glad.* شانند *they are glad.*

The negatives are formed by prefixing نه or ن, as
 نه ام *I am not*, &c. but نه است is commonly written
 نيست *there is not*, as

راهيست راه عشق كه هيچش كناره نيست
 آنجا جز آنكه جان بسپارند چاره نيست

“ The path of love is a path to which there is no end,
 “ in which there is no remedy for lovers, but to give
 “ up their souls.” *Hafiz.*

Second Present from the defective هستن *to be.*

Sing. هستم *I am.* Plur. هستيم *we are.*
 هستي *thou art.* هستيد *you are.*
 هست *he is.* هستند *they are.*

Preterite.

Preterite.

Sing.

Plur.

بودم *I was.*

بودیم *we were.*

بودی *thou wast.*

بودید *you were.*

بود *he was.*

بودند *they were.*

Preterite Imperfect.

بودم می بودی بود &c.

Compound Preterite.

بوده ام *I have been.*

بوده ایم *we have been.*

بوده ای *thou hast been.* or *بوده ای* *you have been.*

بوده است *he has been.*

بوده اند *they have been.*

Preterpluperfect.

بوده شدم *I had been.*

بوده شدیم *we had been.*

بوده شدی *thou hadst been.*

بوده شدید *you had been.*

بوده شد *he had been.*

بوده شدند *they had been.*

Future.

خواهم بود *I will be.*

خواهیم بود *we will be.*

خواهی بود *thou wilt be.*

خواهید بود *you will be.*

خواهد بود *he will be.*

خواهند بود *they will be.*

K

Imperative.

Imperative.

Sing.

Plur.

باش or بو <i>be thou.</i>	باشيم <i>let us be.</i>
باشد or باد <i>let him be.</i>	باشيد <i>be ye.</i>
	باشند <i>let them be.</i>

Subjunctive, or Aorist.

باشم or بوم <i>I be.</i>	باشيم or بويم <i>we be.</i>
باشي or بوي <i>thou beest.</i>	باشيد or بويد <i>you be.</i>
باشد or بود <i>he be.</i>	باشند or بوند <i>they be.</i>

Potential.

بودمي <i>I would be.</i>	بوديبي <i>we would be.</i>
بودي <i>thou wouldst be.</i>	بوديدي <i>you would be.</i>
بودي <i>he would be.</i>	بودندي <i>they would be.</i>

Future Subjunctive.

بوده باشم <i>I shall have been.</i>	بوده باشيم <i>we shall have been.</i>
بوده باشي <i>thou shalt have been.</i>	بوده باشيد <i>you shall have been.</i>
بوده باشد <i>he shall have been.</i>	بوده باشند <i>they shall have been.</i>

Infinitive.

Present, بودن by contraction بود *to be.*Preterite, بوده شدن *to have been.*

Participles.

باشا *being.*بوده *been.*

شدن *to be,*

used in forming the Passive voice.

Indicative Present.

Sing.

Plur.

مي شوم *I am.*

مي شويم *we are.*

مي شوي *thou art.*

مي شويد *you are.*

مي شون *he is.*

مي شوند *they are.*

Preterite.

مي شدم *I was.*

مي شديم *we were.*

مي شدي *thou wast.*

مي شديد *you were.*

مي شد *he was.*

مي شدند *they were.*

Preterite Imperfect.

مي شدم &c. مي شدي مي شد

Compound Preterite.

مي شده ام *I have been.*

مي شده ايم *we have been.*

مي شده اي or مي شده اي *thou hast been.* مي شده ايد *you have been.*

مي شده است *he has been.*

مي شده اند *they have been.*

Preterpluperfect.

مي شده بودم *I had been.*

مي شده بوديم *we had been.*

مي شده بودي *thou hadst been.*

مي شده بوديد *you had been.*

مي شده بود *he had been.*

مي شده بودند *they had been.*

Future.

Future.

Sing. Plur.

خواهم شد *I will be.* خواهیم شد *we will be.*
 خواهی شد *thou wilt be.* خواهید شد *you will be.*
 خواهد شد *he will be.* خواهند شد *they will be.*

Imperative.

شو *be thou.* شویم *let us be.*
 شود *let him be.* شوید *be ye.*
 شوند *let them be.*

Subjunctive, or Aorist.

شوم *I be.* شویم *we be.*
 شوی *thou beest.* شوید *you be.*
 شود *he be.* شوند *they be.*

Infinitive.

شدن *to be.* شده بودن *to have been.*

Participles.

شوا *being.* شده *having been.*

خواستن

خواستن or خواهیدن *to be willing.*

Aorist,

used in forming the Compound Future of verbs.

Sing. خواهم *I will.*

Plur. خواهیم *we will.*

خواهی *thou wilt.*

خواهید *you will.*

خواهد *he will.*

خواهند *they will.*

The other tenses are formed like those of the regular verbs.

OF TENSES.

It will here be useful to exhibit an analysis of all the tenses of a Persian verb, and to show in what manner they are deduced from the infinitive, which is properly considered by the oriental grammarians as the spring and fountain of all the moods and tenses, and which, therefore, is called in Arabick مصدر *másdar* or *the source.*

All regular infinitives end in یدن, as رسیدن *to arrive*, نالیدن *to grieve*, ترسیدن *to fear.*

The third person of the preterite is formed by rejecting ن from the infinitive, رسید *he arrived*, نالید *he grieved*, ترسید *he feared.*

گفتم مگر صبا زچمن رسید
یا کاروان مشک ز راه ختن رسید

L

I said,

I said, is the zephyr breathing from the garden? or is a caravan of musk coming from Khoten?

The letter *ب* prefixed to this tense is often redundant, as جامه را ببرد و برفت *he took the mantle, and departed.*

From the preterite is formed the imperfect tense by prefixing the particles *هي* or *مي*, as *هي* رسيد or *مي* رسيد *he was arriving.*

In the third persons the imperfect tense is sometimes expressed by adding *ي* to the preterite, as *ي* ناليد *he was grieving*, *ي* ناليدندي *they were grieving*; this form is very common in prose, as

بطرب و نشاط مشغول بودند *و نغمه ترانه از زبان چنگ و چغانه استماع نمودندي*

“ They were immersed in pleasure and delight, and were
“ constantly listening to the melody of the lute, and
“ of the cymbal.”

The same letter *ي* added to the first and third persons of the past tense forms the potential mood, as *ي* ناليدمي *I might, could, should, or would grieve*, *ي* ناليديمي *we might, &c. grieve*; so Ferdusi in a love-song,

شبي در بخت گزير آسودمي
سر فخر بر آسمان سودمي

“ If I could sleep one night on thy bosom, I should seem
 “ to touch the sky with my exalted head.”

and Hafiz,

آن طره که هر جعدش صد نائفه چین ارز
 خوش بودی اگر بودی بویش از خوشخوی

“ Those locks, each curl of which is worth a hundred
 “ musk-bags of China, would be sweet indeed if their
 “ scent proceeded from sweetness of temper.”

The participle preterite is formed from the infinitive by changing ن into ه, as رسید *arrived*, پاشیده *sprinkled*; from which participle and the auxiliary verbs بودن and شدن are made several compound tenses, and the passive voice; as پاشیده ام *I have sprinkled*, پاشیده بودم *I had sprinkled*, پاشیده باشم *I shall have sprinkled*, پاشیده شدم *I was sprinkled*.

هم جان بدان دو ترکس جادو سپرده ایم
 هم دل بدان دو سنبل هندو نهاده ایم

We *have* given up all our souls to those two enchanting
 narcissus's (eyes) we have placed all our hearts on
 those two black hyacinths (locks of hair).

The

The Persians are very fond of the participle preterite; and it is very often used by their elegant writers to connect the members of a sentence, and to suspend the sense till the close of a long period: in poetry it sometimes is used like the third person preterite of a verb, as in this fine couplet:

فروغ جام و قدح نور ماه پوشیده
 عذار مغیچگان راه آفتاب زده

“ The brightness of the cup and the goblet obscures the
 “ light of the moon; the cheeks of the young cup-
 “ bearers steal the splendour of the sun.”

In the ode from which this couplet is taken every distich ends with the word زده for زد *be struck*.

In composition the infinitive is contracted by rejecting ن, as خواهد شد *I will be*; so Hafiz,

نفس باد صبا مشک نشان خواهد شد
 عالم پیر دگر باره جوان خواهد شد

The breath of the western gale will soon shed musk around; the old world will again be young.

This

This short infinitive is likewise used after impersonal verbs, as *توان کرد* *it is possible to do*; *باید کرد* *it is necessary to do*; thus Hafiz, the Anacreon of Persia,

بسعی خود نتوان برد کوهی مقصود
خیال تست که این کار بیحواله برآید

“It is impossible to attain the jewel of thy wishes by
“thy own endeavours; it is a vain imagination to
“think that it will come to thee without assistance.”

and the poet quoted in the history of Cazvini,

روزگار نامه گردار شباست
بر آنجا گردار نیکو باید که باشد

“The life of man is a journal, in which he must write
“only good actions.”

The imperative is regularly formed by throwing away the termination *یدن* from the infinitive, as *رس* *arrive* *thou*, from *رسیدن* *to arrive*: the letter *ر* is often prefixed to the imperative, as *بگو* *say thou*; *بترس* *fear thou*; so Ferdusi in his noble satire against a king who had slighted him.

ایا شاه محبوب کشور کشاي
 زمین گرو نترسي بترس از خدای
 خیزیدي چرا خاطر تیز من
 نترسیدی از تبغ خون ریز من

O king Mahmud, thou conqueror of regions, if thou
 fearest not me, at least *fear* God! why hast thou in-
 flamed my wrathful temper? dost thou not dread my
 blood-dropping sword?

It must here be observed, that the negatives نه and ن
 are changed in the imperative into مه and مه, as می پرس
 do not ask;

درد عشقي کشیده ام که می پرس
 زهر هجری چشیده ام که می پرس
 " I have felt the pain of love; *ask not* of whom; I have
 " tasted the poison of absence; *ask not* from whom."

Before verbs beginning with ا elif the letters ن and نه
 are changed into نی, می and بی, as before آر are used
 پیار bring thou, میار do not bring;

ساقیا ساغر شراب پیار
 یکدو ساغر شراب ناب پیار

" Boy,

“ Boy, *bring* a cup of wine ; *bring* a few more cups of
 “ pure wine.”

کو شمع میارید در این جمع که امشب
 در مجلس ما ماه رخ دوست تپامست
 در مجلس ما عطر میامیز که جانرا
 هر دم ز سر زلف تو خوش بوی مشامست

“ Say, *bring* no tapers into our assembly, for this night
 “ the moon of my beloved’s cheek is at its full in our
 “ banquet ; *sprinkle* no perfume in our apartment, for
 “ to our minds the fragrance that constantly proceeds
 “ from thy locks is sufficiently pleasing.”

The contracted participle used in compound epithets is exactly the same with the imperative, as انگیز *excite thou*,
 گیتی انگیز *mirth-exciting* ; افروز *inflame thou*, گیتی
 افروز *world-inflaming*, *Getiafrofe*, the name of a fairy in
 the Persian tales translated by Colonel Dow.

The participles of the present tense are formed by adding ان, ا or نده to the imperative, as رسان, رسا and
 رسنده *arriving* ; which last participle is often used for a
 noun of action, as بازنده *a player*.

From

From the imperative also is formed the conjunctive tense or aorist by adding to it the usual personal termination, as from *آي come thou*, *آيم I may or will come*.

چو آفتاب مي از مشرق پياله برآيد
زباغ عارض ساقي هزار لاله برآيد

“ When the sun of the wine shall rise from the east of
“ the cup, a thousand tulips will spring from the
“ garden of the cup-bearer’s cheek.”

By this affected, yet lively allegory, the poet only means that “ the cup-bearer will blush when he shall present the
“ wine to the guests.”

For the most part this form of the Persian verb, which the grammarians properly call the aorist, or indefinite tense, answers to the potential mood of other languages, and is governed by conjunctions as in Latin and English: this will be seen more clearly in the following example taken from the life of Nader Shah;

پردانايان رموز آگاهي و دقيقه يابان حکمتهاي الهي
واضح است که در هر عهد و اوان که اوضاع جهان
مختلف و پريشان و چرخ ستمگر بکام ستمکيشان
کردند

کردن خداوند یگانه که مدبر این کارخانه و مقلب
اوضاع زمانه است از فیض بی منتهای خود
سعادتندیرا مؤید و در عرصه کیتی مبسوط الید
کند که بهراهم مراحم و رافت بالتیام جراحات اقلوب
ستبدیدگان پردازد و مذاق تنهای تلخکامان زهر
حوادث را بشهد عدالت شیرین سازد

“ It is evident to the discerning and intelligent part of
“ mankind, that, whenever the affairs of the world
“ are thrown into confusion, and fortune favours the
“ desires of the unjust, the great Disposer of events,
“ in the effusion of his endless mercy, selects some
“ fortunate hero, whom he supports with his eternal
“ favour: and whom he commands to heal with the
“ balm of benevolence the wounds of the afflicted,
“ and to sweeten the bitter draught of their misfor-
“ tunes with the honey of justice.”

in which period the words کردن *kerded*, کند *kuned*,
پردازد *perdazed*, and سازد *sāzed*, are the aorists of
کردیدن *kerdiden*, کردن *kerden*, پرداختن *perdākhten*,
and ساختن *sakhten*, governed by the conjunction که
that.

The present tense is formed by prefixing *مي* or *هبي* to the aorist, as *ميدانم* *I know*, *ميداني* *thou knowest*, *ميداند* *he knoweth*:

اي بان صبا بگذر آنجا که تو ميداني
و احوال دلم به تو پيدا که تو ميداني

O gentle gale, pass by the place which *thou knowest*, and disclose the secrets of my heart which *thou knowest*.

زين خوش رقم که بر گل رخسار ميكشي
خط بر صحنه گل گلزار ميكشي

With that sweet hue which *thou bearest* on the rose of thy cheek, *thou drawest* a line over the face of the garden-rose.

The particles *مي* and *هبي* are sometimes joined to the verb, and sometimes separated from it, according to the pleasure of the writer, as

بعيش کوش که تا چشم ميزني برهم
خران هميرسد و نوبهار مي گذرد

Pursue thy pleasures eagerly, for while thou canst close thine eye, the autumn is *approaching*, and the fresh season is *passing* away.

The

The letter پ prefixed to the aorist restrains it to the future tense, as پرسم *I will arrive*; thus Nakshebi in his work called طوطي نامه or *The Tales of a Parrot*, Night 35,

نخشيبي جد و جهد بايد کرد
چونکه مردم بيار خود پرسد
هر که در کارها کند جهدي
عاقبت بر مراد خود پرسد

O Nakshebi, a man who desires to enjoy his beloved must be active and diligent: whoever labours diligently in his affairs, *will* at last *attain* the object of his wishes.

After having given this analysis of the Persian verb, it will be necessary to add a table of the moods and tenses as they answer to those of European languages.

Verb Active, پرسیدن *porsiden to ask.*

Indicative Mood, Present Tense.

Sing. مي پرسم <i>I ask.</i>	Plur. مي پرسيم <i>we ask.</i>
مي پرسى <i>thou askest.</i>	مي پرسيد <i>you ask.</i>
مي پرسد <i>he asks.</i>	مي پرسند <i>they ask.</i>

Simple

Simple Preterite.

Sing.

Plur.

پرسیدم *I asked.*پرسیدیم *we asked.*پرسیدی *thou askedst.*پرسیدید *you asked.*پرسید *he asked.*پرسیدند *they asked.*

Compound Preterite.

پرسیده ام *I have asked.*پرسیده ایم *we have asked.*پرسیده ای
or پرسیده‌ای } *thou hast asked.*پرسیده اید *you have asked.*پرسیده است
or پرسیده است } *he has asked.*پرسیده اند *they have asked.*

Preterite Imperfect.

پرسیدم می *I was asking.*پرسیدیم می *we were asking.*پرسیدی می *thou wast asking.*پرسیدید می *you were asking.*پرسید می *he was asking.*پرسیدند می *they were asking.*

Preterpluperfect.

پرسیده بودم *I had asked.*پرسیده بودیم *we had asked.*پرسیده بودی *thou hadst asked.*پرسیده بودید *you had asked.*پرسیده بودند *he had asked.*پرسیده بودند *they had asked.*

First

First Future.

Sing.

Plur.

پرسم *I shall ask.*

پرسیم *we shall ask.*

پرسی *thou shalt ask.*

پرسید *you shall ask.*

پرسد *he shall ask.*

پرسند *they shall ask.*

Second Future.

خواهم پرسید *I will ask.* خواهیم پرسید *we will ask.*

خواهی پرسید *thou wilt ask.* خواهید پرسید *you will ask.*

خواهد پرسید *he will ask.* خواهند پرسید *they will ask.*

Imperative.

پرسیم *let us ask.*

پرس or پرس *ask thou.*

پرسید *ask you.*

پرسد *let him ask.*

پرسند *let them ask.*

Conjunctive or Aorist.

پرسم *I may ask.*

پرسیم *we may ask.*

پرسی *thou mayst ask.*

پرسید *you may ask.*

پرسد *he may ask.*

پرسند *they may ask.*

Potential.

پرسیدم *I might, &c. ask.* پرسیدیم *we might, &c. ask.*

پرسیدی *thou mightst ask.* پرسیدیدی *you might ask.*

پرسیدی *he might ask.* پرسیدندی *they might ask.*

O

Compound

Compound Future.

Sing. پرسیده باشم *I shall have asked.*پرسیده باشی *thou shalt have asked.*پرسیده باشد *he shall have asked.*Plur. پرسیده باشیم *we shall have asked.*پرسیده باشید *you shall have asked.*پرسیده باشند *they shall have asked.*

Infinitive.

Present, پرسیدن *to ask*, contracted پرسیدPreterite, پرسیده بودن *to have asked.*

Participles.

Present, پرسان and پرسنده *asking.*Preterite, پرسیده *asked or having asked.*

Passive Voice.

Indicative Present.

Sing. پرسیده می شوم *I am asked.*پرسیده می شوی *thou art asked.*پرسیده می شود *he is asked.*Plur. پرسیده می شویم *we are asked.*پرسیده می شوید *you are asked.*پرسیده می شوند *they are asked.*

Preterite.

Preterite.

- Sing. پرسیده شدم *I was asked.*
 پرسیده شدی *thou wast asked.*
 پرسیده شد *he was asked.*
- Plur. پرسیده شدیم *we were asked.*
 پرسیده شدید *you were asked.*
 پرسیده شدند *they were asked.*

Preterpluperfect.

- Sing. پرسیده شده بودم *I had been asked.*
 پرسیده شده بودی *thou hadst been asked.*
 پرسیده شده بود *he had been asked.*
- Plur. پرسیده شده بودیم *we had been asked.*
 پرسیده شده بودید *you had been asked.*
 پرسیده شده بودند *they had been asked.*

Aorist.

- Sing. پرسیده شوم *I may be asked.*
 پرسیده شوی *thou mayst be asked.*
 پرسیده شود *he may be asked.*
- Plur. پرسیده شویم *we may be asked.*
 پرسیده شوید *you may be asked.*
 پرسیده شوند *they may be asked.*

Second Future.

- Sing. پرسیده خواهم شد *I shall be asked.*
 پرسیده خواهی شد *thou shalt be asked.*
 پرسیده خواهد شد *he shall be asked.*
 Plur. پرسیده خواهیم شد *we shall be asked.*
 پرسیده خواهید شد *you shall be asked.*
 پرسیده خواهند شد *they shall be asked.*

Infinitive.

- Present, پرسیده شدن *to be asked.*
 Preterite, پرسیده شده بودن *to have been asked.*

Negative verbs are formed by prefixing نه or ز to the affirmative in all the tenses, as

- Sing. نمی دانم *I do not know, nescio.*
 نمی دانی *thou dost not know, nescis.*
 نمی داند *he does not know, nescit.*
 Plur. نمی دانیم *we do not know, nescimus.*
 نمی دانید *you do not know, nescitis.*
 نمی دانند *they do not know, nesciunt.*

ندانم از چه سبب رنگ آشنای نیست
 سہی قدان سیه چشم ماہ سیہارا

I know

I know not why the damsels, tall as cypresses, with black eyes, bright as the moon, have not the colour of love. *Hafiz.*

OF IRREGULAR VERBS.

In the ancient language of Persia there were very few or no irregularities: the imperative, which is often irregular in the modern Persian, was anciently formed from the infinitive by rejecting the termination *یدن* eeden; for originally all infinitives ended in *دن* den, till the Arabs introduced their harsh consonants before that syllable, which obliged the Persians, who always affected a sweetness of pronunciation, to change the old termination of some verbs into *تن* ten, and by degrees the original infinitives grew quite obsolete: yet they still retain the ancient imperatives and the aorists which are formed from them. This little irregularity is the only anomalous part of the Persian language, which, nevertheless, far surpasses in simplicity all other languages, ancient or modern, of which I have any knowledge. This remark on the formation of the Persian imperatives from an obsolete verb,

may be useful to those who are curious in ancient dialects; as it will enable them to trace out a considerable part of the old Persian language or Pehlevian پهلوي which has the same relation to the modern دري or Persick, as the Icelandick has to the Danish, or the Saxon to the English; and which was, perhaps, spoken in the age of Xenophon. This is the language in which the works of Zeratust or Zoroaster are preserved, and into which the fables of Bidpai or Pilpai were first translated from the Indian: but as we rejected the Saxon alphabet to admit the Roman; so the Persians, when they embraced the religion of Mahomet, adopted the characters in which the Alcoran was written, and incorporated into their language a multitude of Arabick words and phrases.

The Persian verbs that form their imperatives, and consequently their aorists, from obsolete infinitives, may be distributed into the following classes: the old infinitives may be found by adding یدن eeden to the imperatives, and the aorists by adding to them the personal terminations.

I. Irre-

I.

Irregulars that form their imperatives by rejecting

تن or دن

Infin.	Imper.	Aorist.
آختن <i>to draw a sabre</i>	آخ	آخم
اژدن <i>to sow together</i>	اژ	اژم
آزاردن <i>to rebuke</i>	آزار	آزارم
اغوشتن <i>to embrace</i>	اغوش	اغوشم
اغیشتن <i>to cut</i>	اغیش	اغیشم
افشاردن <i>to speak idly</i>	افشار	افشارم
افشاندن <i>to sprinkle</i>	افشان	افشانم
افشردن <i>to press</i>	افشر	افشرم
افکندن } <i>to throw down</i> or اوکندن }	افکن	افکنم
آکندن <i>to fill</i>	آکن	آکنم
آوردن <i>to bring</i>	آر and آور	آرم and آورم
بافتن <i>to tinge, to weave</i>	باف	بافم
بردن <i>to bear</i>	بر	برم
پروردن <i>to educate</i>	پرور	پرورم
پژمردن <i>to wither</i>	پژمر	پژمرم
بودن <i>to be</i>	بو	بوم
خواندن <i>to read</i>	خوان	خوانم
		خوردن

Infin.		Imper.	Aorist.
خوردن <i>to eat</i>		خور	خورم
راندن <i>to drive</i>		ران	رانم
ریستن <i>to buzz</i>		ریس	ریسم
سپردن <i>to resign</i>		سپر	سپرم
		and سپار	and سپارم
ستردن <i>to shave</i>		ستر	سترم
شانندن <i>to comb</i>		شان	شانم
شکافتن <i>to cleave</i>		شکاف	شکافم
شکردن <i>to hunt</i>		شکر	شکرم
شمردن <i>to number</i>		شمار	شمارم
شنودن <i>to hear</i>		شنو	شنوم
غنودن <i>to slumber</i>		غنو	غنوم
فسردن <i>to freeze</i>		فسر	فسرم
فشردن } <i>to press</i>		فشر	فشرم
for افشردن }		and فشار	فشارم
فکندن } <i>to throw</i>		فکن	فکنم
for افکندن }			
گزاردن <i>to perform</i>		گزار	گزارم
کستردن <i>to strow</i>		کستر	کسترم
کشتن <i>to kill</i>		کش	کشم
کشفتن <i>to scatter</i>		کشوف	کشوفم

لاندن

Inf.	Imper.	Assist.
لاندن <i>to move</i>	لان	لانم
ماندن <i>to remain</i>	مان	مانم
نشانیدن <i>to fix</i>	نشان	نشانم
هیشتن } <i>to lay down</i> and هشتن }	هیش	هیشم

II.

Irregulars that change و into ای

آزمودن <i>to try</i>	آزمای	آزمایم
آسودن <i>to rest</i>	آسای	آسایم
افزودن } <i>to increase</i> or فرودن }	افزای or فزای	افزایم or فزایم
آلودن <i>to defile</i>	آلای	آلایم

The participle of this verb, used in compound adjectives, is آلود, as خواب آلود *sleepy*, drowned in sleep.

اندودن <i>to besmear</i>	اندای	اندایم
پالودن <i>to strain</i>	پالای	پالایم
پیمودن <i>to measure</i>	پیمای	پیمایم
زدودن <i>to polish</i>	زدای	زدایم
ستودن <i>to praise</i>	ستای	ستایم

سودن

سودن

Infinitive	Imperative	Aorist
سویدن <i>to stroke</i>	سای	سایم
فرمودن <i>to command</i>	فرمائی	فرمایم
نهودن <i>to show</i>	نهای	نمایم
کشودن and کشادن } <i>to open</i>	کشای	کشایم

III.

Irregulars that change ف into ب or و

آشودن or آشفتن } <i>to disturb</i>	آشوب	آشوبم
تافتن <i>to inflame</i>	تاب	تابم
دربافتن <i>to understand</i>	درباب	دربابم
سقتن <i>to bore</i>	سنب	سنبم

This imperative is very anomalous.

شتافتن <i>to hasten</i>	شتاب	شتابم
شکفتن <i>to blossom</i>	شکيب	شکيبم
فريفتن <i>to deceive</i>	فريب	فريبم
کوتتن <i>to smite</i>	کوب	کوبم
نهفتن <i>to lie hid</i>	نهبن	نهبنم

I have never met with this strange imperative.

یافتن <i>to find</i>	یاب	یابم
رفتن <i>to go</i>	رو	روم
		کافتن

Infinitive.	Imper.	Aorist.
کافتن <i>to dig</i>	کاو	کاوم
گفتن <i>to say</i>	گو	گویم
	and گوی	
شنفتن <i>to hear</i>	شنو	شنوم

IV.

Irregulars that change خ into ز, س into ش

افراختن <i>to exalt</i>	افراز	افرازم
افروختن <i>to inflame</i>	افروز	افروزم
آموختن <i>to learn</i>	آموز	آموزم
آمیختن <i>to mix</i>	آميز	آمیزم
انداختن <i>to throw</i>	انداز	اندازم
اندوختن <i>to gain</i>	اندوز	اندوزم
انگیختن <i>to excite</i>	انگیز	انگیزم
آویختن <i>to hang</i>	آویز	آویزم
باختن <i>to play</i>	باز	بازم
پرداختن <i>to finish</i>	پرداز	پردازم
پرهیختن <i>to beware</i>	پرهیز	پرهیزم
پختن <i>to boil</i>	پز	پزم
بیختن <i>to sift</i>	بیز	بیزم
پیختن <i>to take captive</i>	پیژ	پیژم
تاختن <i>to twist</i>	تاز	تازم
		توختن

Infin.	Imper.	Aorist.
توختن <i>to collect</i>	توز	توزم
ریختن <i>to pour</i>	ریز	ریزم
ساختن <i>to prepare</i>	ساز	سازم
سپوختن <i>to prick</i>	سپوز	سپوزم
سوختن <i>to burn</i>	سوز	سوزم
گذاختن <i>to melt</i>	گذازد	گذازم
گریختن <i>to flee</i>	گریز	گریزم
نواختن <i>to soothe</i>	نواز	نوازم
شناختن <i>to understand</i>	شناس	شناسم
فروختن <i>to sell</i>	فروش	فروشم

V.

Irregulars that change ش into ر		
انباشتن <i>to fill</i>	انبار	انبارم
انکاشتن <i>to think</i>	انکار	انکارم
اوباشتن <i>to swallow</i>	اوبار	اوبارم
پرداشتن <i>to raise</i>	پردار	پردارم
پنداشتن <i>to suppose</i>	پندار	پندارم
داشتن <i>to have</i>	دار	دارم
گذاشتن <i>to leave, pass</i>	گذر	گذرم
or گذاشتن	and گذار	and گذارم
گهاشتن <i>to loose, dismiss</i>	گهار	گهارم

VI.

VI.

Irregulars that reject من

Infinitive.	Imper.	Aorist.
اجستن <i>to plant</i>	اج	اجم
آراستن <i>to adorn</i>	آرای	آرایم
بایستن <i>to be necessary</i>	بای	بایم
پایستن <i>to accept</i>	پای	پایم
پیراستن <i>to deck</i>	پیرای	پیرایم
جستن <i>to seek</i>	جوي	جویم
دانستن <i>to know</i>	دان	دانم
رستن <i>to grow</i>	روي	رویم
زیستن <i>to live</i>	زي	زیم
شستن <i>to wash</i>	شوي	شویم
گریستن <i>to weep</i>	گری	گریم
مانستن <i>to resemble</i>	مان	مانم
نگریستن <i>to view</i>	نگر	نگرم

VII.

Irregulars in ین

آفریدن <i>to create</i>	آفرین	آفرینم
چیدن <i>to gather</i>	چین	چینم
دیدن <i>to see</i>	بین	بینم
گزیدن <i>to choose</i>	گزین	گزینم

VIII.

Irregulars in *یر* that reject *ف*

Infin.	Imper.	Aorist.
پذیرفتن <i>to accept</i>	پذیر	پذیرم
گرفتن <i>to take</i>	گیر	گیرم

IX.

Irregulars that change *س* into *ه*

جستن <i>to leap</i>	جه	جهم
رستن <i>to be delivered</i>	ره	رهم
خواستن <i>to be willing</i>	خواه	خواهم
کاستن <i>to lessen</i>	کاه	کاهم

X.

Irregulars that change *س* into *ن* or *ند*

برنشتن <i>to ascend</i>	برنشین	برنشینم
بستن <i>to bind</i>	بند	بندم
پیوستن <i>to join</i>	پیوند	پیوندم
شکستن <i>to break</i>	شکن	شکنم
نشاستن <i>to cause to sit down</i>	نشان	نشاتم
نشستن <i>to sit down</i>	نشین	نشینم

XI.

XI.

Irregulars that add ي

Infin.	Imper.	Aorist.
زادن <i>to be born</i>	زاي	زايم
كادن <i>to caress</i>	كاي	كايم
كشادن <i>to open</i>	كشاي	كشايم

XII.

Irregulars that reject دن

افتادن <i>to fall</i>	افت	افتم
ايستادن <i>to stand</i>	ايست	ايستم
فرستادن <i>to send</i>	فرست	فرستم
نهادن <i>to place</i>	نه	نهم

XIII.

Irregulars not reducible to any class.

آمادن <i>to prepare</i>	آماز	آمازم
آمدن <i>to come</i>	آمي	آيم
بودن <i>to be</i>	باش	باشم
خاستن <i>to rise</i>	خير	خيرم
دادن <i>to give</i>	ده	دهم
زدن <i>to strike</i>	زن	زنم
ستادن } <i>to take</i>	ستان	ستاتم
and ستاشتن }		Infin.

Infin.		Imper.	Aorist.
سرشتن <i>to mix</i>		سریش	سریشم
کردن <i>to do</i>		کن	کنم
کشستن and کسینختن } <i>to break</i>		کسیل	کسیلم
کندن <i>to rot</i>		کند	کندم
مردن <i>to die</i>		میر	میرم
نیشتن and نوشتن } <i>to write</i>		نویس	نویسم

Example of an irregular verb.

یافتن *yâften to find.* Contracted infinitive یافت

Present Tense.

Sing.	Plur.
می یابم <i>I find.</i>	می یابیم <i>we find.</i>
می یابی <i>thou findest.</i>	می یابید <i>you find.</i>
می یابد <i>he finds.</i>	می یابند <i>they find.</i>

Preterite.

یافتم <i>I found.</i>	یافتیم <i>we found.</i>
یافتی <i>thou foundest.</i>	یافتید <i>you found.</i>
یافت <i>he found.</i>	یافتند <i>they found.</i>

Future.

Future, or Aorist.

Sing. OF THE COMPOSITION Plur.

يا بيم I shall or may find. يا بيم we shall or may find.
يا بيم thou shalt or mayst find. يا بيم you shall or may find.
يا بيم he shall or may find. يا بيم they shall or may find.

Imperative.

يا بيم find thou. يا بيم find you.

Participles.

Present, يا بيم or يا بيم finding.

Pretorite, يا بيم having found.

آن به که رضم رخ تناب
باشد که مران دل بیابم

It is better for me not to turn my face from patience; it may happen that I may find what my heart desires.

The contracted participles, as it has been before observed, are of great use in the composition of words, as *میرث-بخش* *mirth-exciting*, from *میرث* which in Arabic signifies *mirth*, and the participle of *انگیز* to excite: but of these elegant compounds I shall speak at large in the next section.

A GRAMMAR OF THE OF THE COMPOSITION

AND DERIVATION OF WORDS.

ONE of the chief beauties of the Persian language is the frequent use of compound adjectives; in the variety and elegance of which it surpasses not only the German and English, but even the Greek. These compounds may be multiplied without end according to the pleasure and taste of the writer; they are formed either by a noun and the contracted participle, as *دل فریب* or *دلغریب* *heart-alluring*; or by prefixing an adjective to a noun, as *خوشبوی* *sweet-smelling*; or lastly by placing one substantive before another, as *گل‌بهار* *rose-cheeked*.

Since one of the nouns in a compound word is often borrowed from the Arabick, a man who wishes to read the Persian books with satisfaction, ought to have a competent knowledge of both languages. I shall subjoin a list of the most elegant compounds that I can recollect; but I must express most of them in English by circumlocutions; for though we have some compound epithets which give a

grace.

grace to our poetry, yet in general the genius of our language seems averse to them. Thus *آهو چشم* from *آهو* a *fawn*, and *چشم* an *eye*, a Persian epithet, which answers to the Greek *ελκωπις*, seems very harsh in English, if we translate it *fawn-eyed*; Lady Wortley Mountague's translation * *stag-eyed* is not much better, and conveys a different idea from what the eastern poets mean to express by this epithet.

Adjectives compounded of nouns and participles.

گل افشان gul effhân *shedding flowers.*

دُر افشان durr effhân *sprinkling pearls.*

گوهر افشان goher effhân *sprinkling pearls.*

تِیغ افشان teeg effhân *brandishing a scymitar..*

خون افشان khôn effhân *dropping blood.*

دل آزار dil azâr *afflicting the heart.*

جان آزار jân azâr *wounding the soul.*

تاب افکن tâb efkên *darting flames.*

بِیخ افکن beekh efkên *tearing up roots.*

سنگ افکن seng efkên *casting stones.*

کوه افکن cōh efkên *throwing down mountains..*

* See her Letters from Constantinople.

مرد افکن merd efkên *overthrowing heroes.*

عنبر آگین amber aghéén *full of ambergris.*

سرور آگین surûr aghéén *full of pleasures.*

مراد آور murâd avêr *fulfilling our desires.*

دل آور dil avêr *stealing hearts.*

جهان آرا jehân arâ

and آرا عالم âlem arâ

} *adorning the world.*

مجلس آرا mejlis arâ *gracing the banquet.*

دل آرا dil arâ *rejoicing the heart.*

دل آرام dil arâm *giving rest to the heart.*

نبرد آزما nebêrd azmâ *experienced in battle.*

روح آسا ruh asâ *appeasing the spirit.*

جان آسا jân asâ *giving rest to the soul.*

خون آلود khon alûd *sprinkled with blood.*

غبار آلود gubar alûd *covered with dust.*

خطا آلود khata alûd *stained with crimes,*

روح افزا ruh efzâ *refreshing the spirit.*

بهجت افزا bihjet efzâ *increasing cheerfulness.*

شهر آشوب shehr ashôb *disturbing the city;*

elegantly applied to beauty, to which likewise the poets give the following epithet,

روز افزون rûz efzân *increasing daily.*

سر افراز

افراز سر *ser efrâz raising his head.*

افراز گردن *gerden efrâz exalting his neck.*

افروز عالم *alem efrûz*
 or افروز جهان *jeihân efrûz* } *enlightening the world.*

افروز گیتی *giti efrûz inflaming the universe.*

افروز معركة *mârikeh efrûz kindling the fight.*

افروز بوستان *bostân efrûz inflaming the garden.*

a beautiful epithet for the anemone.

دانش آموز *dânish amûz skilled in science.*

کار آموز *kar amûz expert in affairs.*

مژده آمیز *muzhdeh amêez mixed with joyful tidings.*

This participle آمیز is used in a great variety of compounds.

راحت آمیز *râhet amêez giving rest.*

ستم آمیز *sitem amêez full of threats.*

شهد آمیز *shehd amêez mixed with honey.*

رنگ آمیز *reng amêez mixed with colours, that is, deceitful.*

پرتو انداز *pertu endâz darting rays.*

دهشت انداز *dehshet endâz striking with fear.*

اتش انداز *atesh endâz casting out fire.*

تیر انداز *teer endâz shooting arrows.*

T

فلمیت انداز

زلموت اندوز zulmut endûz *gathering darkness.*

an epithet of the night.

ايبريت اندوز ibret endûz *attracting wonder.*

ايلتفات انگيز iltifât engeéz *exciting respect.*

اخلص انگيز khulûs engeéz *promoting sincerity.*

ايفتنه انگيز fitneh engeéz *raising a tumult.*

ايجلت انگيز khejlet engeéz *causing blushes to rise.*

ايفقان انگيز khefekân engeéz *making the heart beat.*

ايرشاد انگيز irshâd engeéz *producing safety.*

امردم اوبار merdum ôbâr *devouring men.*

جان افزين jân afereên *that created the soul.*

دل بر dil ber *a ravisher of hearts.*

پروړ سایه sayeh pervér *bred in the shade,*

an epithet for an ignorant young man who has not
seen the world.

پروړ علما ulema pervér *cherishing learned men.*

پروړ تن ten pervér *nourishing the body.*

پروړ عشق ifhk bâz *sporting with love.*

پوزش پذير پوزش puzish pezeér *accepting an excuse.*

پرداز ترانه turâneh perdâz *composing tunes,*

a musician.

پرداز سخن sekhun perdâz *composing sentences,*

an orator.

نقل بند nekil bend *compiling narratives,*

an historian.

عدو بند adu bend *that enslaves his enemies.*

فتنه بیز fitneh beéz *spreading sedition.*

عطر بیز atar beéz *shedding perfume.*

نادره پیرا nádereh peerâ *collecting memorable events.*

آسمان پیوند asomân peyvend *reaching the sky.*

عالمتاب alem tâb *inflaming the world,*

an epithet of the sun.

دولتجویی douletjûi *wishing prosperity.*

گل چین gul cheen *gathering roses.*

شکوفه چین shukûfeh cheen *cropping flowers.*

سخن چین fekhun cheen *collecting words,*

an informer.

سحر خیز feher kheez *rising in the morning.*

خوشخوان khoish khân *sweetly singing.*

جهاندار jêhandâr *possessing the world.*

نکته دان nukteh dân *skilful in subtleties.*

خرده بین khurdeh been *seeing minute objects.*

سخن ران fekhun rân *lengthening his discourse.*

کامران kamrân *gaining his desires.*

خون ریز khûn reez *shedding blood.*

شکر ریز

- شکر ریز sheker reez *dropping sugar.*
 گوهر ریز goher reez *scattering jewels.*
 اشک ریز ashk reez *shedding tears.*
 غمزداد ghemzedâ *dispersing care.*
 زلمت زدâ zulmet zedâ *dispelling darkness.*
 راهزن rahzén *infesting the way, a robber.*
 سحر ساز sihr sâz *preparing enchantments.*
 دلستان diltân *ravishing hearts.*
 دلسوز dilsûz *inflaming the heart.*
 جان شکار jan shikâr *a hunter of souls.*
 عمر شکاف umr shikâf *destroying life.*
 صف شکن sef shikén *breaking the ranks.*
 انجم شمار enjûm shumâr *equal to the stars in number.*
 کار شناس kar shinâs *skilful in business.*
 شکر فروش sheker furûsh *selling sugar.*
 خود فروش khôd furûsh *boasting of himself.*
 ناظر فریب nâzer fereéb *deceiving the beholder.*
 جگر گداز jiger gudâz *melting the heart.*
 صفا گداز summa gudâz *dispelling a calamity.*
 ضیا کستر zeyâ kuster *spreading light.*
 عالم گیر alem geer *subduing the world.*
 دلکشا dilkushâ *rejoicing the heart.*

کشور کشا

کشور کشا kishver kushâ *conquering provinces.*

اورنگ نشین aurung nishcen *sitting on a throne.*

ویرانه نشین viranéh nishcen *inhabiting a desert.*

رهنما rehnumâ *showing the way.*

غریب نواز ghereeb nuvâz *kind to strangers.*

بربط نواز berbut nuvâz *tuning a harp.*

کامیاب kâm yâb *that finds what he desires.*

II.

Words compounded of adjectives and nouns.

خوب روی khob rûyi *with a beautiful face.*

پاکیزه خوی pakeezeh khúi *having pure intentions.*

خوشخوی khozh khúi *of a sweet disposition.*

پاکدامن pakdâmen *with unblemished virtue.*

خوب آواز khob avâz *with a pleasing voice.*

خوب رایحه khob rayheh *with a pleasant scent.*

خوش الحان khozh elhân *with sweet notes,*

an epithet of the nightingale, as in this elegant distich,

رونق عهد شبابست دگر بستانرا
میرسد مرده گل ببلبل خوش الحانرا

The brightness of youth again returns to the bowers;
the rose sends joyful tidings to the nightingale with
sweet notes.

رفتار خوش *khosh restâr walking gracefully.*

شیرینکار *shireenkâr with gentle manners.*

دهن شیرین *shireen dihen with a sweet mouth.*

چشم سیاه *siâh cheshm black-eyed.*

The compounds of this form are very numerous, and
may be invented at pleasure.

III.

Adjectives compounded of two nouns.

Each of these epithets is a short simile.

روي پري *peri ruyi* } *with the face of an angel.*
پیکر پري *peri peyker* }

رخسار پري *peri rukhsâr with the cheeks of an angel.*

جہشید کلاه *Gemshid kulâh with the diadem of Gemshid.*

دارا حشمت *Dara hîshmet with the troops of Darius.*

سین سیمین *simeen sâk with legs like silver.*

شکر لب *sheker leb with lips of sugar.*

طوطی گفتار *tuti guftâr talking like a parrot.*

غنچه لب

گنچه لب guncheh leb *with lips like rose-buds.*

سمن بوي semen bûyi *with the scent of jessamine.*

سمن بر semen ber *with a bosom like jessamine.*

گلرخ gulrokh *with cheeks like roses.*

گلروي gulrui *with a rosy face.*

مشکبوي muskh buyi *with the scent of musk.*

ياقوت لب yakût leb *with lips like rubies.*

شير دل sheer dil *with the heart of a lion.*

When we consider the vast number of epithets that may be compounded after these three forms, and that those epithets are often used for substantives without a noun being expressed, we must allow that the Persian language is the richest in the world. These compounds are thought so beautiful by the Persian poets, that they sometimes fill a distich with them, as

ماه روي مشکبوي دلکشي
جان فراي دلفريبي مهوشي

A damsel with a face like the moon, scented like musk,
a ravisher of hearts, delighting the soul, seducing the
senses, beautiful as the full moon.

The

The particle هم *hem together*, prefixed to nouns, forms another elegant class of compounds implying *society* and *intimacy*, as

هماشيان *hemâshiyân of the same nest.*

هماهنگ *hemâheng of the same inclination.*

همبزم *hembezm of the same banquet.*

همپستر *hempister lying on the same pillow.*

همخوابه *hemkhâbeh sleeping together.*

همدم *hemdem breathing together, that is, very intimately connected.*

The particles نا *not*, کم *little*, and بي *without*, are placed before nouns to denote privation, as نا اميد *nâ umeed hopeless*, نا شناس *nâ shinâs ignorant*, نا شکفته *nâ shukûfteh a rose not yet blown*; کم بها *kembeha of little value*, کم عقل *kem akil with little sense*; بي باک *bee bâk fearless*, بي امان *bee amân merciless*: this particle is often joined to Arabick verbs, as بي تامل *bee tâmmul inconsiderate*, بي ترتيب *bee tertceb irregular*.

Example.

بعد ازین نامترا در هر گجا خواهم نوشت
بي حقیقت بي مروت بي وفا خواهم نوشت

Henceforth

Henceforth, wherever I write thy name, I will write
false, unkind, and faithless.

Names of agents are generally participles active in ندهند, as سازنده *fazéndeh a composer*; or they are formed by adding گر *ger*, گار *gár*, or بان *bân* to a substantive, as زرگر *a goldsmith*, قلمکار *a writer*, باغبان *a gardener*.

Nouns of action are often the same with the third person preterite of a verb, as خرید و فروخت *buying and selling*, آمد و شد *coming and going*.

Adjectives implying possession or plenty are formed by adding to nouns the terminations سار *sâr*, کین *keen*, مند *mend*, ناک *nák*, وار *var* or ور *ver*, as شرمسار *bashful*, غمگین *sorrowful*, دانشمند *learned*, زهرناک *venomous*, امیدوار *hopeful*, جانور *having life*.

The Arabick words ذو *zu*, صاهب *fahyb* and اهل *ehl* prefixed to nouns form likewise adjectives of possession, as جلال ذو *majestick*, dignitate præditus, صاحب جمال *beautiful*, venustate præditus, اهل حکمت *wise*, sapientiâ præditus. We may here observe, that the Indians use a great variety of phrases purely Arabick, some as proper names and titles of chiefs and princes, and others as epi-

thets or constant adjuncts to substantives; such are the names شجاع الدولة Shujaheddoula, نجم الدولة Nej-meddoula, شمس الدولة Shemsfeddoula, سراج الدله Ser-rajeddoula, which signify in Arabick *the force, the star, the sun, and the lamp of the state*; such also is the title which they gave Lord Clive, زبدة الملك Zubdatulmulk *the flower of the kingdom*; in the same manner they seldom mention the province of بنغالہ Bengála without adding, by way of epithet, جنت البلاد jennetulbelâd *the paradise of regions*, an Arabick title given to that province by آورنگ زیب Aurengzeeb.

Some adjectives are formed from nouns by adding ين as أنشيين fiery, زرين golden, زمردين made of emeralds.

The termination انه added to substantives forms adverbs that imply a kind of similitude, as دانايانه prudently, like a prudent man, مردانه courageously, like a man of courage.

Adjectives of similitude are formed by adding آسا âsa, سا sa, or وش vesh to substantives, as آسا عنبر amber âsa like ambergris, آسا مشک like musk, آسا جنت like paradise; آسا سحر like magick; آسا غنچه like a rose-bud, آسا قمر or آسا مهوش like the moon.

Some

Some adjectives and adverbs are formed by nouns doubled with the letter *l* elif between them, as لبالب *up to the brim*, سراسر *from the beginning to the end*, رنگارنگ *or گوناگون many-coloured*.

Example.

روضة ماء نهرها سلسال
دوچه سبع طيرها موزون
آن پر از لاله‌اي رنگارنگ
وين پر از ميوه‌اي گوناگون

A garden, in which were the clearest rivulets, an orchard in which the notes of the birds were melodious; the one was full of *many-coloured* tulips, the other full of fruits *with various hues*.

The two first lines of this tetraſtich are in pure Arabick.

The termination فام *fām*, as well as گون *goon*, denotes colour, as رنگام *or گلگون rose-coloured*, زمردفام *emerald-coloured*.

From the compounds above-mentioned, or any other adjectives, compounded or simple, may be formed abstract substantives by adding ي *yi*, as

شرمسار

شرمسار *bashful*, شرمساری *bashfulness*.
 دانسته *learned*, دانستن *learning*.
 سیاه *black*, سیاهی *blackness*.

If the adjective end in *ز* the abstract is made by changing *ز* into *کی*, as *بیگانه* *new*, *بیگانگی* *novelty*.

Other abstracts are made either by adding *ار* to the third person of the past tense, as *دیدار* *fight*, *گفتار* *speech*, *رفتار* *motion*; or by adding *ش* to the contracted participle, as *استایش* *rest*, *ستایش* *praise*, *ازمایش* *temptation*.

The letter *ل* *elif* added to some adjectives makes them abstract nouns; as *گرم* *warm*, *گرما* *warmth*.

Nouns denoting the place of any thing are formed by the terminations *استان* *istān*, *دان* *dān*, *زار* *zār*, *گاه* *gah*, or *جا* *jā*, as

نگارستان *negaristān* * *a gallery of pictures*.

* The five first of these names are the titles of as many excellent books: the *Beharistān* and *Gulistān* are poetical compositions by *Jāmi* and *Sādi*; the *Negaristān* is a very entertaining miscellany in prose and verse; and the *Shekerdān* is a miscellaneous work in Arabick upon the history of Egypt: as to the *Sumbulistān*, I have seen it quoted, but recollect neither the subject, nor the name of its author. The Greeks sometimes gave these flowery titles to their books; thus *Pamphilus* published a treatise on different subjects, which he called *Λειμὼν* *چمنزار* *a meadow*; and *Apostolius* compiled an *Ἰωνὰ* *زار بنفشه* *a garden of violets*, or a collection of proverbs and sentences.

بهارستان beharistân *the mansion of the spring.*

گلستان gulistân *a bower of roses.*

شکردان shekerdân } *a chest of sugar.*
 or شکرستان shekeristân }

سنبلیستان sumbulistân *a garden of hyacinths.*

شیرستان sheeristân *the country of lions.*

جنستان ginnistân *fairy-land.*

گلزار gulzâr *a bed of roses.*

لاله‌زار lalehzâr *a border of tulips.*

عبادتگاه ibâdetgâh *a place of worship.*

خواب‌جا khab já *the place of sleep, a bed.*

The learner must remember, that when these compounds are used as distinct substantives, the termination ان of the plural, and را of the oblique case, must be added to the end of them, as

Sing. Nom. شیرین‌دهن } *a girl with sweet lips.*
 Obl. شیرین‌دهنرا }

Plur. Nom. شیرین‌دهنان } *girls with sweet lips.*
 Obl. شیرین‌دهنار }

The Persian verbs are compounded either with nouns and adjectives, or with prepositions and other particles.

The verbs chiefly used in the first sort of composition are: کردن *to do*, آوردن *to bring*, داشتن *to have*, ساختن *to make*, فرمودن *to order*, خوردن *to devour*, زدن *to strike*, بردن *to bear*, نمودن *to show*, گشتن or گردیدن *to become*, آمدن *to come*, دیدن *to see*, گرفتن *to take*, and یافتن *to find*. The most common of these is کردن which is joined in all its inflexions to a multitude of Arabick gerunds or verbal nouns, as well as to Persian adjectives and participles, as

اقرار کردن *ikrâr kerden to confess.*

انتظار کردن *intizâr kerden to expect.*

رجوع کردن *rujû kerden to return.*

تہام کردن *temâm kerden to complete.*

پر کردن *por kerden to fill.*

ترک کردن *terk kerden to leave.*

طلوع کردن *tulû kerden to rise (oriri).*

Thus Hafiz,

صبحست ساقیا قدحی پر شراب کن
دور فلک درنگ ندارد شتاب کن
خورشید می ز مشرق ساغر طلوع کرد
گر پرک عیش میطلبی ترک خواب کن

It is morning ; boy, *fill* the cup with wine : the rolling
 heaven makes no delay ; therefore *hasten*. The sun
 of the wine *rises* from the east of the cup : if thou
 seekest the delights of mirth, *leave* thy sleep.

هجوم آوردن *hujúm áverden to assault.*

یاد آوردن *yád áverden to remember.*

عجب داشتن *ajeb dashten to wonder.*

مذور داشتن *mâzúr dashten to excuse.*

حسد بردن *hefed berden to envy.*

اعتقاد بردن *itikád berden to believe.*

غم خوردن *ghemm khorden to grieve.*

سوگند خوردن *sougend khorden to swear.*

روشن ساختن *rúshen sakhten to enlighten.*

تر ساختن *ter sakhten to moisten.*

التفات نمودن *iltifát numúden to esteem.*

مدهوش گشتن *medhúsh geshten to be astonished.*

غمناک گردیدن *gemnák gerdiden to be afflicted.*

پدید آمدن *pedeed ámeden to appear.*

احسان دیدن *ihfán deeden to be benefited.*

پرورش یافتن *perverish yáften to be educated.*

قرار گرفتن *kerár griften to be confirmed.*

The verbs *زدن* and *فرمودن* are very frequently used in composition, as *نعره زدن* *nâreh zeden* to call aloud, *فکر فرمودن* *fikr fermúden* to consider; thus Geláleddín Rúzbehár,

تا بحد تو نعره زد بلبل
هبه گوشم چون درخت گل

While the nightingale sings thy praises with a loud voice,
I am all ear, like the stalk of the rose-tree.

and Hafiz,

فکر معقول بفرما گل بیخار کجاست

Consider attentively; where is a rose without a thorn?

Some of the particles, with which verbs are compounded, are significant, and others redundant and ornamental, as

در آمدن *der ámeden* to enter.

در آوردن *der áverden* to carry in.

در خواستن *der khâsten* to require.

در یافتن *der yâsten* to understand.

بر آمدن *ber ámeden* to ascend.

بر گشتن *ber geshten* to return.

بر آسودن *ber áfúden* to rest.

باز داشتن

داشتن باز baz dashten *to withhold.*

آمدن فرود furúd âmeden *to descend.*

داشتن واپس vápes dashten *to detain.*

دادن سر ser dâden *to banish, to confine to a place.*

In the present tense of a compound verb the particle *مي* is inserted between the two words of which it is composed, as *پر کردن to fill,*

Sing. Plur.

پر مي كنم I fill. پر مي كنيم we fill.

پر مي كني thou fillest. پر مي كنيد you fill.

پر مي كند he fills. پر مي كنند they fill.

Sometimes the two words of which a verb is compounded are placed at a great distance from each other, as

صبا بلطف بگو آن غزال رعنا را
که سر بکوه و بیابان تو داده ما را

“ O western breeze, say thus to yon tender fawn, thou

“ hast confined us to the hills and deserts.”

where *سر داده* the preterite of *سر دادن to confine, reléguer,* is separated by three words. The noun *سر* has a number of different senses, and is therefore the most diffi-

cult word in the Persian language: it signifies *the head, the top, the point, the principal thing, the air, desire, love, will, intention, &c.* and sometimes its meaning is so vague that it seems a mere expletive, though the Persians undoubtedly feel its force.

There are derivative verbs in Persian, as in Hebrew and Arabick, which may be called *causals*; they are formed from the transitive verbs by changing *یدن* into *انیدن*, and sometimes into *ایانیدن*, as

تابیدن to shine.

تابانیدن

and *تابایانیدن* } to cause to shine.

رسیدن to arrive.

رسانیدن to cause to arrive, to bring.

یارب آن آهوی مشکین بختن باز رسان

و آن سهی سرو خرامان بچین باز رسان

O heaven! *bring* that musky fawn back to Khoten;
bring back that tall waving cypress to its native
garden.

OF PERSIAN NUMBERS.

The numerals and invariable parts of speech belong more properly to a vocabulary than to a grammar; but for the use of such as will take the trouble to learn them by heart, I will here subjoin the most common of them:

۱	ا	یک yek	one.
۲	ب	دو du	two.
۳	ج	سه seh	three.
۴	د	چهار chehar	four.
۵	ه	پنج penge	five.
۶	و	شش shesh	six.
۷	ز	هفت heft	seven.
۸	ح	هشت hesht	eight.
۹	ط	نه nuh	nine.
۱۰	ی	ده deh	ten.
۱۱	یا	یازده yázdeh	eleven.
۱۲	یب	دوازده duázdeh	twelve.
۱۳	یج	سیزده sizdeh	thirteen.
۱۴	ید	چهارده chehardesh	fourteen.
۱۵	یه	پانزده panzedeh	fifteen.

۱۶	یو	شانزدہ shanzedeh	<i>sixteen.</i>
۱۷	یہ	ہفدہ hefdeh	<i>seventeen.</i>
۱۸	یہ	ہفدہ ہشدہ hefhdeh	<i>eighteen.</i>
۱۹	یہ	نوزدہ nuzdeh	<i>nineteen.</i>
۲۰	ک	بیست beest	<i>twenty.</i>
۲۱	کا	بیست یک beest yek	<i>twenty-one.</i>
۳۰	ل	سی fee	<i>thirty.</i>
۴۰	م	چہل chehel	<i>forty.</i>
۵۰	ن	پنجاہ penjâh	<i>fifty.</i>
۶۰	س	ششت sheht	<i>sixty.</i>
۷۰	ع	ہفتاد heftâd	<i>seventy.</i>
۸۰	ف	ہشتاد hefhtâd	<i>eighty.</i>
۹۰	ص	نود naved	<i>ninety.</i>
۱۰۰	ق	صد fad	<i>a hundred.</i>
۲۰۰	ر	دو صد dûsfad	<i>two hundred.</i>
۳۰۰	ش	سی صد seefad	<i>three hundred.</i>
۴۰۰	ت	چہار صد cheharfad	<i>four hundred.</i>
۵۰۰	ث	پان صد panfad	<i>five hundred.</i>
۶۰۰	خ	شش صد shehsfad	<i>six hundred.</i>
۷۰۰	ذ	ہفت صد heftfad	<i>seven hundred.</i>
۸۰۰	ض	ہشت صد hefhtfad	<i>eight hundred.</i>
۹۰۰	ظ	نہ صد nuhsfad	<i>nine hundred.</i>

PERSIAN LANGUAGE.

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۱۰۰۰	هزار	hezar	a thousand.
۱۰۰۰۰	ده هزار	deh hezar	ten thousand.
۱۰۰۰۰۰	صد هزار	sad hezar	a hundred thousand.
	or لک	lac	

ORDINALS.

نخست	nukhust	first.
دوم	duum	second.
سوم	fium	third.
چهارم	cheharum	fourth.
پنجم	penjum	fifth.

All the other ordinals are formed in the same manner by adding م to the cardinal numbers.

ADVERBS.

بسیار	besiâr	much.	اندک	endek	little.
اینجا	eenjá	here.	آنجا	anjá	there.

جان نیز اگر فرستم آنجا
آن تحفه مختصر چه باشد

If I could send my very soul to that place, how trifling
a present would it be!

A a

از اینجا

از اینجا ez enjá *hence*. از آنجا ez ánjá *thence*.

اینسو eensú *hither*. آنسو ánsú *thither*.

کجا cújá *where or whither*. از کجا ez cújá *whence*.

هر کجا که her cújá ke *wheresoever*.

بیرون beerún *without*.

درون derún

or اندرون enderún } *within*.

نوازنده بلبل بیابان اندرون

گرازنده آهو بران اندرون

The nightingales were warbling in the garden, and the fawns were sporting on the hills.

فرو forú } *below*.
or فرود forúd }

بالا bálá *above*.

آن بلا نبود که از بالا بود

That evil which comes from *above* is not evil.

بامداد bamdád

سحرگاه sehérgah } *in the morning*.

or سحر seher

شامگاه shamgáh *in the evening*.

دی dee *yesterday*.

فردا ferdá *to-morrow*.

پیش peish *before*.

پس pes *after*.

اکنون

اكنن eknún	now.	آنگاه angâh	then.
چون chûn	when.	هماندم hemándem	directly.
هرگز herkez	ever.	هرگز نه herkezh neh	never.
هنوز henúz	yet.	بعد از آن bád ez an	afterward.
تا tá	until.	همیشه hemeishéh	always.
باری báree	once.	دیگر بار deigerbar	again.
هم hem	also.	نیز neez	even.

The following six adverbs are nearly synonymous, and signify *as, like, in the same manner as*;

همچو hemchú,	همچون hemchún,	
چنین cheneén,	همچنین hemcheneén,	
چنانچه chenáncheh,	چنانکه chenánkeh.	
کو cú <i>where?</i>	چرا cherá <i>wherefore?</i>	
چند chend <i>how many?</i>		
چه ez behri che <i>on what account?</i>		
چون chún <i>how?</i>	چگونه chegúneh <i>how or what..</i>	
اینک eenek <i>behold!</i>	کاش cásh <i>would!</i>	
مگر megher <i>perhaps.</i>	مبادا mebáda <i>lest by chance..</i>	
هم hem	} <i>together.</i>	تنها تنها <i>alone.</i>
and بهم behem		

CONJUNCTIONS.

و u or va *and*. هم hem, or نیز neez *also*.
یا ya or, اگر egher, or اگر gher *if*.
اگرچه egherchch, اگرچه gherchch *though*.
اما emma, لیکن leiken, بل bel, بلکه belkeh *but*.
هرچند herchend, هرچندکه herchendkeh *although*.
بنابرین benabereén *therefore*. پس pes *then, moreover*.
که keh *since*. زیرا zera *because*.
مگر megher *unless*. جز jüz *except*.

PREPOSITIONS.

از ez or از from, by, of. aber, or بر upon.
پس pes *after*. پیش peish *before*.
به beh, or ب be, joined to the noun, in, to.
با ba *with*. بی bé *without*.
پهلوی pehlevis *near*. در der *in*.
برای berái, جهت bejehet *for*.
از جهت ez jehet, بهر ez behr *on account of*.
میان meían *between*. سوی sūi *toward*.
فرد forúd *beneath*. زیر zeér *under*.
زیر zeber *above*. نزد nazd *near*.

INTER.

INTERJECTIONS.

ایا eiá, ایها ayoha ob!

آه ah ab!

دریغ or دریغا dereega alas!

Thus in the tale of the merchant and the parrot by Gelladdin Rúmi,

ای دریغا و ای دریغا و ای دریغا
کانچنان ماهی نهان شد زیر میغ

Alas! alas! that so bright a moon should be hidden by the clouds!

fugán and افسوس efsús are likewise interjections that express grief: thus in a tetra-stich by the sultan Togrul Ben Erslan,

دیروز چنان وصال جان فروزی
و امروز چنین فراق عالم سوزی
افسوس که بر دفتر غم ایام
آنها روزی نویسد اینرا روزی

Yesterday the presence of my beloved delighted my soul;
and to-day her absence fills me with bitterness; alas!
that the hand of fortune should write joy and grief
alternately in the book of my life!

This great hero and poet was the last king of the Seljukian race: he was extremely fond of Ferdusi's poetry, and in the battle in which he lost his life, he was heard to repeat aloud the following verses from the Shahnáma:

چو برخاست از لشکرکش کرد
رخ نامداران ما کشت زد
من این گرز یکنخم برداشتم
سپهرا هم انجاي بگذاشتم
خروشي برآورد اسبم چو پيل
زمين شد پریشان چو دريائي نيل *

When the dust arose from the approaching army, the cheeks of our heroes turned pale; but I raised my battle-ax, and with a single stroke opened a passage for my troops: my steed raged like a furious elephant, and the plain was agitated like the waves of the Nile.

* These lines are quoted by d'Herbelot, p. 1029, but they are written differently in my manuscript of Ferdusi, which I have here followed.

OF THE PERSIAN SYNTAX.

THE construction of the Persian tongue is very easy, and may be reduced to a few rules, most of which it has in common with other languages. The nominative is usually placed before the verb, with which it agrees in number and person, as in this pious sentence of a Persian philosopher,

از بهر چه آمدی اگر آمدی که علم اولین و آخرین
بیاموزی این راه روا نیست این همه خالق داند و
اگر آمدی که اورا جویی آنجا که اول قیام برگرفتی
او خود آنجا بود *

Wherefore *art thou come*? if *thou art come* to learn the science of ancient and modern times, thou hast not taken the right path: doth not the *Creator* of all things *know* all things? and if *thou art come* to seek him, know that where *thou* first *wast fixed*, there *he was present*.

* See the *Bibliothèque Orientale*, p. 950.

yet it is remarkable, that many Arabick plurals are considered in Persian as nouns of the singular number, and agree as such with verbs and adjectives, as

از آمدن بهار از رفتن دی
اوراق حیات ما میگردد طی

By the approach of spring, and the return of December, the leaves of our life are continually folded.

where اوراق the plural of ورق *a leaf*, governs میگردد in the singular.

There is another strange irregularity in the Persian syntax; the cardinal numbers are usually joined to nouns and verbs in the singular, as هزار یک روز *a thousand and one days*.

نسیم زلفت اگر بگذرد بترت حافظ
ز خاک گلابدش صد هزار لاله برآید
If the gale shall waft the fragrance of thy locks over the tomb of Hafiz, *a hundred thousand flowers will spring* from the earth that hides his corse.

These idioms, however, are by no means natural to the Persian, but seem borrowed from the Arabs, who say, الف ليلة و ليلة *a thousand and one nights*. In Arabick

too a noun of the plural number, if it signify a thing without life, requires a verb in the singular, and that of the feminine gender, for the Arabick verbs have distinct genders like nouns, as

خبرت الانهار والاعضان مالت للسجود

The rivers murmured, and the branches were bent to adore their Maker.

فاضت اقداحهم كاحداقي

Their cups overflowed with wine, and my eyes with tears.

Most active verbs require the oblique case in را after them, as

اگر آن ترک شیرازی بدست ارد دل مارا

بخال هندویش بخشم سهرقند و بخارارا

If that fair damsel of Shiraz would accept my heart, I would give for the black mole on her cheek the cities of Samarcand and Bokhara.

It has before been observed (see page 17) that the را is omitted if the noun be indefinite or general, جام پرکن *fill a cup*; but that it is inserted, if the thing be particular and limited, جام را پرکرد *be filled the cup*; examples of this occur in almost every page.

All nouns or verbs by which any profit or acquisition is implied govern the oblique case, as

بلي هر جا كه شون مهر آشكارا
سهارا چز نهان بودن چه يارا

Yes! whenever the sun appears, what advantage can there be to * Soha, but his being hidden?

The following remark relates to the position rather than to the syntax: in a period of two or more members, each of which might end with an auxiliary verb, the first of them commonly contains the verb, which is understood in the rest, as

مضرت تعجيل بسيارست و منفعت صبر و سكون بيشمار

The disadvantages of haste are many, and the advantages of patience and deliberation (are) innumerable.

The adjective is placed after its substantive, and the governing noun is prefixed to that which it governs, as *روي خوب* *a beautiful face*, *گل بوي* *the scent of a rose*; but if this order be inverted a compound adjective is formed, as *روي خوب* *fair-faced*, *گل بوي* *rose-scented*.

* Soha is the Arabick name for a very small and obscure star in the constellation of the Great Bear.

Con-

Conjunctions which express conjecture, condition, will, motive, &c. require the conjunctive or potential mood, as

گر بدانستني که فرقت تو
اینچنین صعب باشد و دلشور
از تو دوری نجستني یکدم
وز تو غایب نبودمي یکروز

If I had known that thy absence would have been so
forrowful and afflicting, I would not have departed
from thee a single day; I would not have left thee a
single moment.

Prepositions and interjections are fixed to nouns in the
nominative case, as

شنودهم که دو کبوتر با یکدیگر در آشیانه دم‌ساز
و در کاشانه هراز نه از غبار اغیار بر خاطر ایشان
کردی و نه از محنت روزگار در دل ایشان دردی

I have heard that two doves lived together in one nest,
and whispered their secrets in one chamber; the dust
of jealousy had never sullied their minds, and the
anguish of misfortune had never pierced their hearts.

پرده داری میکند در قصر قیصر عنکبوت
 بومی نوبت * میزند بر کنبد افراسیاب

The spider holds the veil *in* the palace of Cæsar; the owl
 stands sentinel *on* the watch-tower of Afrafiab.

These are the principal rules that I have collected for
 the Persian language; but rules alone will avail but little,
 unless the learner will exemplify them in his own re-
 searches: the only office of a grammarian is to open the
 mine of literature, but they who wish to possess the gems
 must endeavour to find them by their own labours.

* نوبت is an Arabick word signifying a turn, a change, a watch, excu-
 bie: hence نوبت زدن in Persian, and نوبت چالقی in Turkish,
 signify to relieve the guards by the sounds of drums and trumpets. This office
 is given by the poet to the owl, as that of پرده دار or chamberlain is
 elegantly assigned to the spider. Some copies have نوح instead of
 نوبت which reading would make very good sense, but destroys the beauty
 of the allusion.

A PERSIAN FABLE.

باغبان و بلبل

The GARDENER and the NIGHTINGALE.

اورده اند که دهقاني باغي داشت خوش و خرم
و بوستاني تازه تر از گلستان ارم هواي آن نسيم
بهار را اعتدال بخشيدى و شهابه زحان روح فزايش
دماغ جانرا معطر ساختى

نظم

گلستاني چو گلزار جواني
گلشن سیراب آب زندگاني
نواي عندليبش عشرت انگيز
نسيم عطر سايش راحت آميز

و پر يك كوشه چمنش كلبني بود تازه تر از نهال
كامراني و سرافرازتر از شاخ شجره شادمانى هر صباح
بر روي كلبين گل رنگين چون عذار دلفريبان
نازك خوي و رخسار سمينان ياسمين بوي بشكفتي
و باغبان با آن گل رعنا عشق بازي آغاز نهوده
گفتي

بیت

گل بزیر لب نهیدانم چه میگوید که باز
 بلبلان بی نوارا در فغان می آورد
 باغبان روزی بر عادت معهود بتشاهی گل آمد
 بلبلی دید نالان که روی در صحیفه گل می
 مالید و شیرازه جلد زرنگار اورا بینقار تیز از
 یکدیگر می کسبخت

بیت

بلبل که بگل درنگرد مست شود
 سر رشته اختیارش از دست شود
 باغبان پریشانی اوراق گل مشاهده نموده گریبان
 شکیبای بدست اضطراب چاک زده و دامن دلش
 بخار جگر دوز بیقراری دراویخت روز دیگر همان
 حال وجود گرفت و شعله فراق گل

مصراع

داغ دگرش بر سر آن داغ نهان
 روز سیوم بحرکت منقار بلبل

ع

گل بتاراج رفت و خار بیاند
 خارخاری از آن بلبل در سینه دهقان پدید آمده

دام فریبي در راه وي نهاد و بدانه حیل اورا صید
 کرده در زندان قفس محبوس ساخت بلبل بیدل
 طوطي وار زبان بکشد و گفت اي عزیز مرا بچه
 موجب حبس کرده از چه سبب بعقوبت من مایل
 شده اگر صوب بجهت استماع نغمت من کرده خود
 اشیانه من در بوستان تست دم سحر طربخانه من
 اطراف گلستان تست و اگر معني دیگر بخیال
 گذرانیده مرا از ما في الضمیر خود خبر ده دهقان
 گفت هیچ میدانی که یروزگار من چه کرده و مرا
 بهفراقت یار بازمین چند بار ازده سزای آن عمل
 بطریق مکافات همین تواند بود که تو از دار و دیار
 مانده و از تفرج و تهاشا مهجور شده در گوشه زندان
 می زاری و من هم درد هجران کشیده و درد فراق
 جانان چشیده در کلبه احزان می نالم

بیت

بنال بلبل اثر با منت سر یاریست
 که ما دو عاشق زاریم و کار ما زاریست

بلبل گفت ازین مقام درگذر و بر اندیش که من
 بدین مقدار جریمه که گلی را پریشان کرده ام محبوس
 گشته ام تو که دلی را پریشان می سازی حال تو
 چون خواهد بود

نظم

کنبد کردند ز روی قیاس
هست به نیکی و بدی حق شناس
هر که نکوی کند آنش رسید
و هر که بدی کرد زیانش رسید

این سخن بر دل دهقان کارگر آمده بلبل را آزاد
کرد بلبل زبانی بازادی کشاد و بگفت چون با من
نکوی کردی بحکم هل جز الاحسان الا الاحسان
مکافات آن باید کرد بدان که در زیر درخت
که ایستاده افتابه است پر از زر بردار و در حواصی
خود صرف کن دهقان آن محل را بگاوید و سخن
بلبل درست یافت گفت ای بلبل عجب که افتابه
زرا در زیر زمین می بینی و دام در زیر خاک
ندیدی بلبل گفت تو آنرا ندانسته که

إذا نزل القدر بطل الحذر

ع

با قضا کارزار نتوان کرد

چون قضای الهی نزول یابد دیده بصیرت را نه روشنی
ماند و نه تدبیر و خرد نفع رساند

A literal translation of the foregoing Fable.

THE GARDENER AND THE NIGHTINGALE.

It is related that a husbandman had a sweet and pleasant orchard, and a garden more fresh than the bower of Irem. The air of it gave mildness to the gales of the spring, and the scent of its herbs that refreshed the spirits, conveyed perfume to the very soul.

V E R S E S.

A bower like the garden of youth, a bed of roses bathed
in the waters of life; the notes of its nightingales
raising delight; its fragrant gale shedding perfume.

And in one corner of his garden there was a rose-bush
fresher than the shrub of desire, and more lofty than the
branch of the tree of mirth. Every morning on the top
of the rose-bush the roses blossomed, coloured like the
cheek of heart-alluring damsels with gentle minds, and
the face of lily-bosomed maids scented like jessamine.

E e

The

The gardener began to show an extreme fondness for these excellent roses, and said,

A DISTICH.

I know not what the rose says under his lips, that he brings back the helpless nightingales with their mournful notes.

One day the gardener according to his established custom went to view the roses; he saw a plaintive nightingale, who was rubbing his head on the leaves of the roses, and was tearing asunder with his sharp bill that volume adorned with gold.

A DISTICH.

The nightingale, if he see the rose becomes intoxicated; he lets go from his hand the reins of prudence.

The gardener viewing the scattered condition of the rose-leaves, tore with the hand of confusion the collar of patience, and rent the mantle of his heart with the piercing thorn of uneasiness. The next day he found the same action repeated, and the flames of wrath occasioned by the loss of his roses,

AN

PERSIAN LANGUAGE. 111

AN HEMISTICH.

added another scar to the scar which he had before.

The third day, by the motion of the nightingale's bill,

AN HEMISTICH.

the roses were plundered, and the thorns only remained.

Then the resentment caused by the nightingale broke out in the breast of the gardener; he set a deceitful springe in his way, and having caught him with the bait of treachery, he confined him in the prison of a cage. The disheartened nightingale opened his mouth, like a parrot, and said, Oh, Sir, for what cause hast thou imprisoned me? for what reason hast thou resolved to distress me? if thou formest the desire of hearing my songs, my own nest is in thy garden, where in the morning thy bower shall be the house of my musick; but if thou hast another idea, inform me of what thou hast in thy mind (an Arabick phrase).

The gardener said, Dost thou not know how thou hast spoiled my fortune, and how often thou hast distressed me with the loss of my favorite rose? it is right that thy action should be requited, and that thou being separated from

from thy friends and family, and secluded from all joy and diversions, shouldst mourn in the corner of a prison; whilst I, afflicted with the anguish of separation from my darling flowers, weep in the cottage of care.

A DISTICH OF HAFIZ.

Mourn, O nightingale! if with me thou regrettest the loss of thy friend, for we are two mournful lovers, and our employment is weeping.

The nightingale said, Depart from that resolution, and consider, that if I am imprisoned for such an offence as tearing a rose, what will be thy punishment if thou tearest a heart asunder?

V E R S E S.

He that formed the sky by exact measure, knows the right rewards for good and evil; whoever does well, good will come to him; and if he does ill, evil will attend him.

This discourse taking effect upon the heart of the gardener, he set the nightingale at liberty. The bird tuned his voice in his free state, and said, Since thou hast done

me

me this service, according to the sentence (in the Alcoran) Is there any recompense for benefits, but benefits? it is necessary to reward thee for it. Know, that under the tree where thou standest there is a coffer full of gold; take it, and spend it to supply thy wants.

The gardener searched the place, and found the words of the nightingale to be true; he then said, O nightingale! what a wonder it is, that thou couldst see the coffer of gold beneath the earth, and not discover the springe upon the ground!

The nightingale said, Dost thou not know that (an Arabick sentence) when fate descends, caution is vain?

AN HEMISTICH.

It is impossible to contend with fate.

When the decrees of heaven are fulfilled, no light remains to the eye of understanding, and neither prudence nor wisdom bring any advantage.

عروض

OF VERSIFICATION.

THE modern Persians borrowed their poetical measures from the Arabs: they are too various and complicated to be fully explained in this grammar; but when the learner can read the Persian poetry with tolerable ease, he may receive further information from a treatise written professedly upon versification by وهیدی Vahîdi, who was himself no contemptible poet.

There are nineteen sorts of metre which are used by the Persians, but the most common of them are بحر رجز or the iambick measure, بحر رمل or the trochaick measure, and بحر هزج a metre that consists chiefly of those compounded feet which the ancients called 'Επιτρίτες, and which are composed of iambick feet and spondees alternately, as *āmātorēs puellārūm*. In lyric poetry these verses are generally of twelve or sixteen syllables, as

بیوی نافه کاخر صبا زان طره بکشاید
زجعد زلف مشکینش چه تاب اقتاد در دلها

Bēbūi

Bēbūī nā | fēī kākher | sēbā zān tūr | rē būcshāyēd
Zī jādi zūl | fī mūshkīnēsh | chī tāb ūftād | ū dēr dīlhā.

When the zephyr disperses the fragrance of those musky
locks, what ardent desire inflames the hearts of thy
admirers !

They sometimes consist of fourteen syllables in this form,

as - - - | - - - - - | - - - - - | - - - - -

تا غنچه خندان دولت بکه خواهد داد
ای شاخ گل رعنا از بهر که میروی

Tā ghūnchē | ěkhēndānēt | dēvlēt bē | kē khāhēd dād
Aī shākhī | gūlī rānā | ēz bēhrī | kē mīrūyī

Ah ! to whom will the smiling rose-bud of thy lips give
delight ? O sweet branch of a tender plant ! for whose
use dost thou grow ?

or in this,

as - - - | - - - - - | - - - - - | - - - - -

گوشم همه بر قول نی و نغمه چنگست
چشم همه بر لعل تو و کردش جامست

Gōshēm hē | mē bēr kūlī | nēy ū nāgmā | tī chēnguēst
Chēshmēm hē | mē bēr lālī | tō ū ghērdē | shī jāmešt

My

My ear is continually intent upon the melody of the pipe, and the soft notes of the lute: my eye is continually fixed upon thy rubied lip, and the circling cup.

This kind of measure is not unlike that which Sappho uses in those elegant lines quoted by Hephestion,

Γλυκεῖα μάτερ, ὅτοι δύναμαι κρέκειν ἢ ἱερὸν
Πόθω δαμῆσα παιδὸς βραδινὰν δι' Ἀφροδίταν.

which he scans thus,

Γλυκεῖα μά | τερ, ὅτοι δύ | ναμαι κρέκειν | ἢ ἱερὸν
Πόθω δαμῆ | σα παιδὸς βρα | δινὰν δι' Ἀ | φροδίταν.

Other lyric verses contain thirteen syllables in this form,

as ˘ - ˘ - | - - - | ˘ - ˘ - | - -

صبا به تهنیت پیر میفروش آمد
که موسم طرب و هیش و ناز و نوش آمد

Sēbā bē tēh | neītī peēr | ī meīfōrōsh | āmēd
Kē mūsīmī | tārbū eīsh | ū nāzū nōsh | āmēd

The zephyr comes to congratulate the old keeper of the banquet-house, that the season of mirth, joy, wantonness, and wine is coming.

or,

or,

as

صبا بلطف بگو آن غزال رعنا را
که سر یکوه و بیابان تو داده مارا

Sēbā bēlūtf | bōgōū ān | gāzālī rā | nārā

Kē sēr bēcōūh | vā byābān | tō dādeī | mārā

This couplet has been translated in another part of the grammar. See p. 89.

The Persians sometimes use a measure consisting of trochees and spondees alternately, like these verses of Catullus and Aristophanes,

Cras amet qui nunquam amavit, quique amavit cras amet.

"Οἷς ἡμῶν τὰς Ἀθῆνας ἐκκλώφῃας βοῶν.

thus Hafiz,

ابر اداری بر آمد باد نوروزی وزید

Aber āzari ber āmed badi neurūzi vazeed

The vernal clouds appear, the gales of the pleasant season breathe.

But the most common Persian verse contains eleven syllables, as

G g

چونکه

چونکه گل رفت و گلستان درگذشت

نشوئی زان پس زبلبل سرگذشت

Chúnkeh gul rest va gulistán derguzesh

Neshenvi zan pes zebulbul ferguzesh

When the roses wither, and the bower loses its sweetness,
you have no longer the tale of the nightingale.

In this last measure are written all the great Persian poems, whether upon heroick or moral subjects, as the works of Ferdúsi, and of Jámi, the Bostan of Sadi, and the Mesnavi of the excellent Geláleddin. This sort of verse answers to our common heroick rhyme which was brought to so high a degree of perfection by Pope, and which the English poets will do well to retain, instead of adopting the less harmonious measures of other nations.

I have dwelt the longer upon the different sorts of verses used in Persia, because there are few books or even common letters written in the Persian language, which are not interspersed with fragments of poetry; and because all the Persian verses must be read according to the pauses of scansion: thus the following elegant couplet quoted by Meninski,

تبا در

تبا در چین هر تاري بود زلف ترا صد چین
که ساري بر گل سوري زسنبل بوده چین بر چین

must be pronounced,

Tebader ché | ne her tareé | buved zulfeé | tera sad cheén
Ke fazee bér | gulee fureé | zefumbul pú | de cheen ber
cheen

with a strong accent upon every fourth syllable; and it may here be observed, that the Persians, like the French, usually accent the last syllables of their words.

As to their prosody, nothing can be more easy and simple; their vowels ا elif, و vau, and ي ya are long by nature; the points, which they commonly suppress, are naturally short; and every short syllable that ends with a consonant is long by position; as شیراز Shīrāz, سنبل sūmbūl, دهان dēhān, سمن sēmēn: but the Persians, like other poets, have many licences; they often add a short vowel which does not properly belong to the word, as in the first ode of Hafiz,

ولی افتاد مشکلی veli āftādū mūshkīlā,
and گجا دانند حال ما cūjā dānēndī hālī mā.

They

They also shorten some long syllables at pleasure by omitting the vowels | elif, و vau, and ي ya; thus بیرون beērūn, which is a spondee, becomes an iambick foot when it is written برون bērūn: in the same manner دگر is used for دیگر and بدن for بودن. The omission of | elif is more common; so ر is put for راه, and فشان for افشان, as in this beautiful couplet,

می خواه و گلشن کن از دهر چه میجوی
این گفت سحرته گل بلبل تو چه مگوی

“ Call for wine, and scatter flowers around; what favour
“ canst thou expect from fortune?” so spake the rose
this morning; O nightingale! what sayst thou to her
maxim?

In which lines گلشن is used for گل افشان *shedding flowers*, and سحرته for سحرگاه *the morning*.

I shall close this section with some examples of Persian verses from the مصراع or *hemistich*, to the غزل or *ode*, which differs from the قصیده or *elegy* in nothing but the number of the distichs, of which the ode seldom contains fewer than five, and the elegy seldom fewer than twenty.

I shall

I shall not set down these examples at random, but shall select such as are remarkable for beauty of sentiment or delicacy of expression.

مصراع AN HEMISTICH.

گل نچیند کسی که کارد خار

He that plants thorns will not gather roses.

بیت A DISTICH.

کاروان رفت و تو در خواب و بیابان در پیش
گجا روی ره ز که پرسي چکنی چون باشی

The caravan is departed, and thou sleepest; the desert lies before thee; whither wilt thou go? of whom wilt thou ask the way? what wilt thou do? how wilt thou exist?

رباعي A TETRASTICH.

هنگام سپیده دم خروس سحری
دانی ز چه رو هبی کند نوحه کری
یعنی که نبودند در این صبح
کز عمر شبی گذشت و تو بیخبری

H h

At

At the time that the dawn appears, dost thou know for what reason the bird of the morning complains? He says, that it is shown in the mirror of the day, that a whole night of thy life is passed, while thou art lost in indolence.

Another:

خواهي كه نباشي بغم رنج قرين
 بشنو سخن پاكتر از درِ ثمين
 از دشمن آزاده تغافل منبای
 و ز صاحب كبر و كينه ايمن منشين

Dost thou desire to be free from sorrow and pain? hear a maxim more valuable than a precious gem: Despise not thine enemy, though he be distressed; and trust not thy friend, if he be proud and malevolent.

In all the Persian elegies and odes the two first hemistichs have the same rhyme, which is continued through the whole poem at the end of every distich. A short piece of poetry, in which the two first lines do not rhyme together, is called *قطعه* a *fragment*; as this elegant fable of Sadi on the advantages of good company,

شکلي

شکلی خوشبوی در حمام روزی
رسید از دست محبوبی بدستم
بدو گفتم که مشکي يا عبيري
که از بوي دلاویز تو مستم
بگفتا من شکل ناچیز بودم
وليکن مدتي با شکل نشستم
کیال هینشین در من اثر کرد
وگر نه من هیان خاکم که هستم

One day, as I was in the bath, a friend of mine put into my hand a piece of scented clay *. I took it, and said to it, "Art thou musk or ambergris? for I am charmed with thy delightful scent." It answered, "I was a despicable piece of clay; but I was some time in the company of the rose; the sweet quality of my companion was communicated to me; otherwise I should have been only a piece of of earth, as I appear to be."

* شکل خوشبوي ghili khozhbûi, a kind of unctuous clay, which the Persians perfume with essence of roses, and use in the baths instead of soap.

When.

When both lines of each couplet rhyme together through a whole composition, it is called *مثنوي* as in the following examples:

چنین است آیین گردنده دهر
نه لطفش بود پایدار و نه قهر
نه پرورد کس را که آخر نکشت
که در مهر نرم است و در کین درشت

Such is the nature of inconstant fortune, neither her mildness nor her violence are of long duration: she exalts no one whom she does not at last oppress; for she is light in her affection, but most harsh in her hatred.

فریدون فرخ فرشته نبود
زمشک و زعنبر سرشته نبود
بداد و دهش یافت آن نیکویی
تو داد و دهش کس فریدون تو بی

The happy * Feridun was not an angel; he was not formed

* An ancient king of Persia, highly celebrated for his eminent virtues. The learned and excellent d'Herbelot has made a mistake in his translation of these lines (see the article Farrakh in his Bibliothèque Orientale) for not recollecting the sense of *فرخ* HAPPY, he made a proper name of it, and tells us that Farrakh was a man whom the Persians consider as a perfect model of justice and magnanimity.

of

of musk or ambergris. He gained his reputation by justice and liberality: be thou just and liberal, and thou wilt be a Feridún.

جوانی پاکباز و پاکرو بود
که با پاکیزه روی در گرو بود
چنین خواندم که در دریای اعظم
بگردایی در افتادند با هم
چو ملأح آمدش تا دست گیرد
مبادا کاندرا آن سختی ببرد
همی گفت از میان موج تشویر
مرا بگذار و دست یار من گیر
درین گفتن جهان بروی دراشت
شنیدندش که جان می داد و می گفت
حدیث عشق از آن بطل منیوش
که در سختی کند یار فراموش

There was an affectionate and amiable youth, who was betrothed to a beautiful girl. I have read, that as they were sailing in the great sea, they fell together into a whirlpool. When a mariner went to the young man that he might catch his hand, and save him.

from perishing in that unhappy juncture; he called aloud, and pointed to his mistress from the midst of the waves; "Leave me, and take the hand of my "beloved." The whole world admired him for that speech; and when he was expiring he was heard to say, "Learn not the tale of love from that wretch "who forgets his beloved in the hour of danger."

These examples will, I hope, be sufficient to undeceive those who think that the Asiatick poetry consists merely in lofty figures and flowery descriptions. There is scarce a lesson of morality or a tender sentiment in any European language, to which a parallel may not be brought from the poets of Asia. The verses of eleven syllables, which are used in the great Persian poems, always rhyme together in couplets. It is unnecessary in this section to give an example of the Persian قصیده or *elegy*, as it differs only in its length from the غزل or *ode*, except that the Cassideh often turns upon lofty subjects, and the Gazal comprises for the most part the praises of love and merriment, like the lighter odes of Horace and Anacreon. The most elegant composers of these odes are جامی Jāmi and

and حافظ Hafiz, each of whom has left an ample collection of his lyric poems. I may confidently affirm that few odes of the Greeks or Romans upon similar subjects are more finely polished than the songs of these Persian poets: they want only a reader that can see them in their original dress, and feel their beauties without the disadvantage of a translation. I shall transcribe the first ode of Hafiz that offers itself, out of near three hundred that I have paraphrased: when the learner is able to understand the images and allusions in the Persian poems, he will see a reason in every line why they cannot be translated literally into any European language.

مثل بی رخ یار خوش نباشد
 بی باده بهار خوش نباشد
 طرف چمن و طواف بستان
 بی صوت هزار خوش نباشد
 رقصیدن سرو و حالت مثل
 بی لاله عذار خوش نباشد
 با یار شکرلب گلاندام
 بی بوس و کنار خوش نباشد

باغ

باغ گل و مل خوشست اما
 بی صحبت یار خوش نباشد
 هر نقش که دست عقل بندد
 بی نقش و نگار خوش نباشد
 جان نقد محقرست حافظ
 از بهر نثار خوش نباشد

The rose is not sweet without the cheek of my beloved ;
the spring is not sweet without wine.

The borders of the bower, and the walks of the garden
are not pleasant without the notes of the nightingale.

The motion of the dancing cypress and of the waving
flowers is not agreeable without a mistress whose cheeks
are like tulips.

The presence of a damsel with sweet lips and a rosy
complexion is not delightful without kisses and dal-
liance.

The rose-garden and the wine are sweet, but they are not
really charming without the company of my beloved.

All the pictures that the hand of art can devise are not
agreeable without the brighter hues of a beautiful girl.

Thy

PERSIAN LANGUAGE. 129

Thy life, O Hafiz, is a trifling piece of money, it is not valuable enough to be thrown away at our feast.

The last distich alludes to the Asiatick custom of throwing money among the guests at a bridal feast, or upon any other extraordinary occasion: the Persians call this money *nisar*, and him who collects it *nisar cheen*.

I shall conclude this grammar with a translation of the ode quoted in the section upon the Persian letters; see p. 12.

If that lovely maid of Shiraz would accept my heart,
I would give for the mole on her cheek the cities of
Samarcand and Bokhara:

Boy, bring me the wine that remains, for thou wilt not
find in paradise the sweet banks of our Roccabad, or
the rosy bowers of our Mosellâ.

Alas! these wanton nymphs, these fair deceivers, whose
beauty raises a tumult in our city, rob my heart of
rest and patience, like the Turks that are seizing
their plunder.

K k

Yet

Yet the charms of our darlings have no need of our imperfect love; what occasion has a face naturally lovely for perfumes, paint, and artificial ornaments?

Talk to me of the fingers, and of wine, and seek not to disclose the secrets of futurity; for no one, however wise, ever has discovered, or ever will discover them.

I can easily conceive how the enchanting beauties of Joseph affected Zoleikha so deeply, that her love tore the veil of her chastity.

Attend, O my soul! to prudent counsels; for youths of a good disposition love the advice of the aged better than their own souls.

Thou hast spoken ill of me; yet I am not offended: may heaven forgive thee! thou hast spoken well: but do bitter words become a lip like a ruby, which ought to shed nothing but sweetness?

O Hafiz! when thou composest verses, thou seemest to make a string of pearls: come, sing them sweetly: for heaven seems to have shed on thy poetry the clearness and beauty of the Pleiads.

The

PERSIAN LANGUAGE. 131

The wildness and simplicity of this Persian song pleased me so much, that I have attempted to translate it in verse: the reader will excuse the singularity of the measure which I have used, if he considers the difficulty of bringing so many eastern proper names into our stanzas.

I have endeavoured, as far I was able, to give my translation the easy turn of the original; and I have, as nearly as possible, imitated the cadence and accent of the Persian measure; from which every reader, who understands musick, will perceive that the Asiatick numbers are capable of as regular a melody as any air in Metastasio.

A PERSIAN SONG.

Sweet maid, if thou wouldst charm my sight,
And bid these arms thy neck infold;
That rosy cheek, that lily hand
Would give thy poet more delight
Than all Bocára's vaunted gold,
Than all the gems of Samarcand.

Boy,

Boy, let yon * liquid ruby flow,
 And bid thy pensive heart be glad,
 Whate'er the frowning zealots say:
 Tell them their Eden cannot show
 A stream so clear as Roshabad,
 A bow'r so sweet as Mofellay.
 Oh! when these fair, perfidious maids,
 Whose eyes our secret haunts infest,
 Their dear destructive charms display,
 Each glance my tender breast invades,
 And robs my wounded soul of rest,
 As Tartars seize their destin'd prey.
 In vain with love our bosoms glow;
 Can all our tears, can all our sighs
 New lustre to those charms impart?
 Can cheeks where living roses blow,
 Where nature spreads her richest dyes,
 Require the borrow'd gloss of art?

* لعل مذاب *a melted ruby* is a common periphrasis for wine in
 the Persian poetry. See Hafiz, ode 22.

Speak

PERSIAN LANGUAGE. . 133

Speak not of fate—ah! change the theme,
And talk of odours, talk of wine,
Talk of the flow'rs that round us bloom :
'Tis all a cloud, 'tis all a dream ;
To love and joy thy thoughts confine,
Nor hope to pierce the sacred gloom.

Beauty has such resistless pow'r,
That ev'n the chaste Egyptian dame *
Sigh'd for the blooming Hebrew boy :
For her how fatal was the hour,
When to the banks of Nilus came
† A youth so lovely and so coy !

But ah! sweet maid, my counsel hear ;
(Youth should attend when those advise
Whom long experience renders sage)
While musick charms the ravish'd ear,
While sparkling cups delight our eyes,
Be gay ; and scorn the frowns of age.

* Zeleikha, Potiphar's wife.

† Joseph.

What cruel answer have I heard !
And yet, by heav'n, I love thee still :
Can aught be cruel from thy lip ?
Yet say, how fell that bitter word
From lips which streams of sweetness fill,
Which nought but drops of honey sip ?

Go boldly forth, my simple lay,
Whose accents flow with artless ease,
Like orient pearls at random strung ;
Thy notes are sweet, the damsels say,
But oh, far sweeter, if they please
The nymph for whom these notes are sung !

END OF THE GRAMMAR.

A
C A T A L O G U E
OF THE
MOST VALUABLE BOOKS IN THE
PERSIAN LANGUAGE.

Oxf. The Publick Libraries at Oxford.

Par. The Royal Library at Paris.

Lond. The British Museum at London.

Priv. The Collections of private Men.

H I S T O R Y.

کتاب روضة الصفا تصنيف امير خواندشاه

The garden of purity, by Mirkhond.—A general history
of Persia in several large volumes. *Oxf. Priv.*

اکبر نامه ابو فضل

The history of the life of Sultan Acber, by the learned
and elegant Abu Fazl. *Oxf.*

کتاب

کتاب آیین اکبری

A description of the Indian empire, written by the order of Sultan Acber by a society of skilful men.—A translation of this book would be extremely useful to the European companies that trade in India, as it contains a full account of every province and city in the dominions of the Mogul, of his revenues and expences, both in peace and war, and of all the customs and ceremonies in his palace; together with a description of the natural productions of his empire. Oxf.

واقعات بابری

The actions of Sultan Baber; written either by himself, or under his inspection.—This book contains a minute account of that prince's wars, and a natural history of his dominions. Oxf.

تاریخ کشمیر

The history of Cashmir, by a native of that extraordinary country.—A very curious and entertaining work. Oxf.

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The history of the lives of the Persian kings, from the head of the Sefi family to the death of Abbas the Cruel, improperly called the Great. Oxf.

تاریخ شریده

The select chronicle.—This work is an excellent history of Persia, and has been translated into Arabick and Turkish. Oxf.

خلاصة الاخبار

A short history of Persia, in one volume, by Khandemir, a learned and agreeable writer. Oxf.

کتاب التواریخ

The heart of histories.—A copious history of the Persian empire, written in the middle of the sixteenth century by Abdallatif, a native of Cazvin.

ظفر نامه

The book of victory.—A history of the life of Timur, commonly called Tamerlane, written in a most beautiful and elegant style.

تذكرة الشعراء تصنيف دولت شاه

An account of the lives of the Persian poets, by Deylet-shah of Samarcand. *Per.*

تاریخ جهانگشا یا تاریخ نادری من کلام
میرزا مهدی

The history of the life of Nader Shah, king of Persia, written by Mirza Mahadi, and translated into French by the author of this grammar.

P O E T R Y.

شاه نامه فردوسی

Shah nâmeh. A collection of heroick poems on the ancient histories of Persia, by Ferdusi. See the treatise on Oriental poetry added to the life of Nader Shah, sect. II. p. 248. *Oxf. Priv.*

کلیات خاقانی

The works of Khakani, a sublime and spirited poet. *Oxf. Priv.*

ديوان حافظ

The odes of Hafiz : see the treatise above-mentioned,
Lond. Oxf. Par. Priv.

کلیات سعدی

The works of Sadi ; containing گلستان or *the bed of roses*,
 بوستان or *the garden*, and ملبعات or *the rays of light*.
 The two first of these excellent books are very common ;
 but I have not seen the last : they are all upon moral
 subjects, and are written with all the elegance of the
 Persian language. *Oxf.*

کلیات احلی

The works of Ahli ; containing,

سحر حلال *lawful magick*, a poem.

شع و پروانه *the taper and the moth*, a poem.

کتاب قصاید *a book of elegies*.

کتاب غزلیات *a book of odes*.

Oxf.

کلیات جامی

The works of Jami ; containing, among others,

سلسلة الذهب *the chain of gold*, a poem in three
 books.

قصه

قصه سلمان و افسال *Selman and Absal*, a tale.

سکندر نامه *the life of Alexander*,

یوسف و زلیخا *the loves of Joseph and Zuleikha*, a
very beautiful poem.

لیلی و مجنون *the loves of Leila and Megenun*.

دیوان جامی *a collection of odes*.

بهارستان *the mansion of the spring*.

تحفة الاحرار *the gift of the noble*.

سجیة الابرار *the manners of the just*. Oxf.

دیوان خسرو

A book of elegant odes, by Mir Khosru.

Oxf.

مثنوی

تصنیف جلال الدین رومی

A poetical work called *Mefnavi*, upon several subjects, of religion, history, morality, and politicks; composed by Geláleddin, surnamed Rumi.—This poem is greatly admired in Persia, and it really deserves admiration.

Oxf. Priv.

دیوان انواری

The poems of Anvâri, which are quoted by Sadi in his Gulistân, and are much esteemed in the East.

کلیات

There are many poems and poems written in Persian; but those above-mentioned are the most celebrated. The works of Nezâmi; containing six poems:

اسرار العاشقين *the secrets of lovers.*

هفت بيكر *the seven faces.*

خسرو و شيرين *the loves of Cosru and Shirin.*

سكندر نامه *the life of Alexander.*

ليلى و مজনون *Leila and Megenun, a tale.*

مخزن الاسرار *the treasure of secrets.* Lond. Priv.

پند نامه

Pendnâma, a book of moral sentences, not unlike those of Theogenis in Greek, by فریدالدین عطار Ferideddin Attar. Lond. Oxf.

کلیات کاتبی

The works of Catebi; containing five poems:

مجمع البحرين *the junction of two seas.*

دس باب *the ten chapters.*

حسن و عشق *beauty and love.*

ناصر و منصور *the conqueror and triumpher.*

بهرام و گلاندام *the loves of Baharam and Gulandam.*

There are many more histories and poems written in Persian; but those above-mentioned are the most celebrated in Asia. The poets of the second class were رودكي Roudeki, who translated Pilpai's fables into verse; رشیدی Refhidi, who wrote an art of poetry called حدایق الشجر *the enchanted gardens*; احمدی Ahmedi, who composed an heroick poem on the actions of Tamerlane: not to mention a great number of elegiack and lyrick poets, who are very little known in Europe.

P H I L O S O P H Y.

انوار سہیلی کاشفی

The light of Soleil or Canopus.—A very elegant paraphrase of Pilpai's tales and fables, by Cashfi. Oxf.

عیار دانش

The touchstone of learning; a more simple translation of Pilpai, by Abu Fazl. Oxf.

هزار

هزار یک روز

The Persian tales of a thousand and one days, translated into French by Petit de la Croix.

نگارستان جوینی

Negaristán, *the gallery of pictures*, by Jouini.—A miscellaneous work upon moral subjects, in prose and verse.

There is a beautiful copy of this book in the Bodleian library at Oxford. *Marsh* 397.

دانش نامه

A system of natural philosophy, by Isfahani. *Oxf.*

جواهر نامه

The natural history of precious stones. *Oxf.*

There are many books in Persian upon Geometry, Algebra, Astronomy, Mechanics, Logick, Rhetorick, and Physick; all which deserve to be read and studied by the Europeans. The Persians are very fond of elegant manuscripts; all their favorite works are generally written upon fine silky paper, the ground of which is often powdered

with

with gold or silver dust: the two first leaves are commonly illuminated, and the whole book is sometimes perfumed with essence of roses or sandal wood. The poem of Joseph and Zuleikha in the publick library at Oxford is, perhaps, the most beautiful manuscript in the world: the margins of every page are gilt and adorned with garlands of flowers; and the hand-writing is elegant to the highest degree: it is in the collection of the learned Greaves, N^o 1. The Asiaticks have many advantages in writing: their ink is extremely black, and never loses its colour; the Egyptian reeds with which they write, are formed to make the finest strokes and flourishes; and their letters run so easily into one another, that they can write faster than any other nation. It is not strange, therefore, that they prefer their manuscripts to our best printed books; and if they should ever adopt the art of printing, in order to promote the general circulation of learning, they will still do right to preserve their classical works in manuscript.

I shall conclude with a Persian ode in three Asiatick hands, and shall add a few remarks upon each of them.

I. NISKHI.

I.

— N I S K H I.

This is the only form of writing that we can imitate exactly by our types: it is the hand of the Arabians, who invented the characters; and it must, therefore, be learned before we attempt to read the other hands: it is frequently used by the Persians, and the history of Nader Shah was written in it.

II.

T A L I K.

This beautiful hand may easily be read by Europeans, if they understand the Persian language; and if they do not, what will it avail them to read it? In this form of writing the strokes are extremely fine, and the initial letters *ن ت د* are sometimes scarcely perceptible. The characters are the same with those used in printing, except that *س* and *ش* are often expressed by a long stroke of the reed, as in the third word of the second line, which answers to *ساقی*: there are also two examples of this in the third

O o

line.

line. As the Persians always write their lines of an equal length, they are obliged to place the words in a very irregular manner: if the line be too short, they lengthen it by a fine stroke of the reed; if too long, they write the words one above another. In the Persian poems the transcribers place both members of a couplet on the same line, and not the first above the second, as we do: a Persian would write the following verses in this order,

<i>With ravished ears</i>	<i>The monarch hears,</i>
<i>Assumes the god,</i>	<i>Affects to nod.</i>

It must be confessed, that this irregularity in writing, joined to the confusion of the diacritical points, which are often placed at random, and sometimes omitted, makes it very difficult to read the Persian manuscripts, till the language becomes familiar to us; but this difficulty, like all others in the world, will be insensibly surmounted by the habit of industry and perseverance, without which no great design was ever accomplished.

III.

S H E K E S T E H.

In this inelegant hand all order and analogy are neglected; the points which distinguish ف from ق, خ from ج and ب from ت, ث and پ, &c. are for the most part omitted, and these seven letters, و ژ ز ر ذ د ا are connected with those that follow them in a most irregular manner. This is, certainly, a considerable difficulty, which must be surmounted before the learner can translate an Indian letter: but I am persuaded, that those who chiefly complain of it have another difficulty still greater, which is their imperfect knowledge of the language.

NISKHI.

N I S K H I.

چو آفتاب می از مشرق پیاله برآید
 زباغ عارض ساقی هزار لاله برآید
 نسیم در بر گل بشکند گلاله سنبل
 چو از میان چین بوی آن گلاله برآید
 شکایت شب هجران نه آن شکایتهاست
 که شبه زبانش بصد رساله برآید
 نگر جو لوح نبی صبر هست در غم طوفان
 بلا بکردن و کام هزار ساله برآید
 بسعی خود نتوان برده کوهر مقصود
 خیال تست که این کار بیحواله برآید
 زگرد خوان فلک شو طبع چه میداری
 که بیبالدت صد غصه یکنواله برآید
 نسیم زلفت اگر بگذرد بترت حافظ
 زخاک کالبدش صد هزار لاله برآید

Taleek

جواناب المشرق جلالہ آریہ

نہایت عاریتاً فی سزاوارت

ضم و در کل شکسته کلاسیک

حوازی میان زمین بومی آن کلاله

نخلت شاد و لاله ارکانه

که خدیجه با شرف بسیار آمد

کتاب خود را می‌فروشتم و دیگر طوفان

وہ کہہ دو کہ ہم نے اس آلہ پر

بسی خودتو از برد کویر مقصود

حالت کرم کا جو اثر

نکروفتن کله کوله سیدری

که حالت مرضی کنوا الیه راجع

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نظام الکرامت و حسن تدبیر

Spekesteb.

چو اقباب می لرزه و مال بلام

زبانہ خانہ نصیر اللہ بریلوی

نیم در کمال کمال

جواز میں جس کی کتب خانہ

فانما من اهل البيت

مستند

که چون در این راه بودی

مجلس

بسم الله الرحمن الرحيم

میں نے اس کو دیکھا ہے

کمال سے پہنچنے پر

الحمد لله الذي جعل في كل شيء
دلالة على قدرته وكرمه

[illegible]

بسم الله الرحمن الرحيم

رحمت علی بن حسین علیه السلام لاله کبیر

Handwritten text in Arabic script, likely a manuscript page. The text is arranged in approximately 15 horizontal lines, though it is heavily faded and difficult to decipher. The script appears to be a cursive style, possibly Maghrebi or Ottoman. The ink is dark but very light on this scan, and the paper shows signs of age and wear.

A D V E R T I S E M E N T.

THE following Index will be found, it is hoped, of considerable use to learners, and to those in particular who are unprovided with dictionaries. It is not only intended as a literal alphabetical explanation and analysis of the extracts and authorities from the various writers interspersed through the Grammar, but, as a vocabulary, it may be employed to advantage, by imprinting on the memory a number of useful words.

It may not be improper however to inform those who have made but little progress in this language, that, in consulting any dictionary, there are a variety of inseparable particles prefixed and annexed to words, which must be analysed or separated before the meaning can be found: for example,

بکامست which literally signifies to desire is, must not be looked for under the letter *د* but under *ک*, the *د* prefixed being the inseparable preposition for, to, in, کام implying desire, &c. and است (for است) the third person present of بودن to be.

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It is unnecessary to multiply examples, but it will save the learner much trouble if he keep in mind, that the principal of those prefixed particles are,

ا *the Arabick particle the.*

ب (or بي before words beginning with ا) *the characteristick of the first future, and sometimes of the imperative.*

ب or ب the preposition in, to, for, &c.

ب prefixed sometimes by way of pleonasm, to which no translation can give any precise meaning.

يا with.

بي without.

ز (for از) from, with, by, &c.

ک (for که) which, what.

م or هي characteristicks of the present tense.—

These characteristicks of the present are frequently omitted by the Persian authors.

ن (or مي before words beginning with ا) *the negative prefixed to imperatives.*

نه or ز (or ني before words beginning with ا) *the general negative prefixed to all other tenses *.*

** Notwithstanding the above observations, which will save the learner some perplexity in consulting dictionaries, many of the compounded words, and such oblique tenses as differ most from their infinitives, are for his greater ease and satisfaction inserted in this Index.*

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The particles which are commonly annexed to words are as follow :

The possessive pronouns

ام or يم my, mine.	ما our.
ات or يت thy, thine.	شما your.
و his, her, its.	ش or يش their.
ان the plural of nouns having reference to living creatures.	
ها the plural of inanimate nouns.	
ا or يا the poetick vocative.	
را the termination of the oblique cases.	
ست the third person present of بودن to be.	

ي is sometimes equivalent to our a or one; and at other times after nouns ending with ا or و it marks that the following noun is in the genitive case; and it is then equal to our of.

The Persian writers make frequent use of the contracted infinitive; when the learner therefore cannot find such words as پرسید or ترسید in the Index, let him look for پرسیدن &c. ترسیدن

☞ The ^ prefixed to some words in the Index shows that they are of Arabick original.

I N D E X.

- * * * * * آب Water, fountain : lustre. ↑ احوال *pl. of* affairs, con-
ditions ; secrets.
 * * * * * آب upon : a cloud. ↑ اختن to draw *a sword, knife, &c.*
 ^ ابرار *pl. of* the just. ^ اختيار choice, liberty ; prudence.
 ^ آبرنگ colour, paint, *comp. of* آب ^ آخر end, finally ; another.
 water and رنگ colour. ^ اخير moderns ; posterity.
 ^ ابسال Absal, *proper name.* ^ آدم Adam ; a man : a messenger.
 ^ ابوفضل Abufazel (father of vir- ^ اذا when.
tue) *proper name.* ^ اذار the 9th Persian month ; vernal.
 ^ ابوليث Abuleis (father of the اذر fire.
lion) *proper name.* اذريجان the province of Media.
 ات (*annexed to words*) thy. آوردن bringing, bring thou, *fr.*
 آتش fire. آتشين fiery. آرا or آراي adorning, *from*
 ^ اثر a mark, impression. آراستن to adorn.
 احستن to plant. ارام rest.
 ^ احداق *pl. of* حدقة the eyes. ارزیدن is worth, *from*
 ^ احرار *pl. of* حر the noble, free. آوردن may bring, *from*
 ^ احزان or احزين care, grief. ارشاد safety, rectitude.
 ^ احسان a present, favour, benefit. ارم Irem, *name of a fabulous gar-*
 ^ احمد Ahmed (most worthy of den in the East.
praise) *a proper name.*

اس

اف

از from.
 آزاد کرد he sets at liberty.
 آزادي liberty.
 آزار afflicting, from.
 آزاردن to rebuke, afflict, wound.
 از آن from that.
 از آنجا thence.
 از این from this.
 از اینجا hence.
 از بهر on account of.
 از بهر چه wherefore? why?
 از بهر on account of.
 آزرده afflicted, from آزدن
 از کجا whence.
 آزمودن experienced, from آزما
 آزمون temptation, experience.
 آزمون to try, tempt.
 از میان from amidst.
 از یکدیگر from one another.
 آردن to sew together.
 آسا like, resembling: appealing.
 آسودن rest, both from آسایش
 آسب a horse.
 آستماع hearing, sound.
 آستماع نمودند they listened.

اسرار pl. of secrets.
 اسپان heaven.
 آسودن to rest.
 اش (annexed to words) their.
 اشک a tear.
 آشکار clear, evident.
 آشنای love, friendship, familiarity: knowledge.
 آشوب disturbing, from
 آشوبتن to disturb.
 آشیانه a nest.
 اضطراب confusion, pain.
 اطراف pl. of طرف parts, tracts.
 اعتدال equality, temperance.
 اعتقاد belief, faith.
 اعظم great; greater.
 آغاز a beginning.
 اغصان pl. of غصن branches.
 اغوشتن to embrace.
 اغیار pl. of غیر rivals, jealousy.
 اغیشتن to cut.
 آفتاب the sun.
 آفتابه or آبنابه a bottle; a coffer.
 افتادن to fall.
 افراختن exalting, from افراز

افراسياب (Afrasiab) proper name.	ال the article the.
افروختن to inflame.	الا but, except.
افروز inflaming, from the above.	التفات esteem, respect.
افريدان to create.	التيام gentleness, lenity.
افرين creating, from the above.	الجان musical notes.
افزا or افزاي increasing, from	الضبير the mind.
افزودن to increase.	الف a thousand.
افزون increasing.	الود sprinkled, stained, from
افشادن to speak idly.	الود to stain, sprinkle.
افشان sprinkling, shedding.	الهي O God, heaven; divine.
افشاندن to sprinkle, shed.	اليد the Arab. article prefixed to
افشردن to press.	يد aid, strength, hand, &c.
افكن throwing, from	ام (annexed to words) my.
افكندن to throw.	امادن to prepare; to be ready.
اقداح pl. of قح cups.	اماز preparing.
اقداحهم their cups.	امان security, mercy; sincerity.
اقرار affirmation, confirmation.	آمد he came; coming.
اكبر Akber (greater) proper name.	آمدن to approach; the approach.
اكه or آگاه intelligent, vigilant; knowledge.	آمد و شد coming and going.
اگر if.	امروز to-day.
اگرچه though.	امشب to-night.
آگن filling.	آموختن to learn, teach.
آگندن to fill.	آموز skilled, teaching.
اکنون now.	آمیختن to mix.
آکین full.	امیدوار hopeful.

امیر a prince, noble.	انوار Anyar (splendor) <i>prop. name</i>
امیرخواند شاه Mirkhond shah, <i>proper name.</i>	آنها those.
آمیختن mixing, from	آنها pl. of نهر rivers.
آن he: that: time: now.	او or او or او he, she, it: his, her, its.
آنان those.	او خود himself, herself.
آنباشتن to fill.	آواز a voice, sound: fame.
انتظار desire, expectation.	آوان pl. of آن times.
آنجا there, in that place.	اوبار devouring, swallowing, from
انجم or انجم stars.	اوباشتن to devour.
انداختن to throw, dart.	آوردن bringing, from
انداز throwing, from the above.	اورا him, her, it; to him, &c.
اندرون within.	اوراق pl. of ورق leaves.
اندک little.	آوردن to bring.
اندوختن to gain, gather.	اوزنگ a throne: a manufactur-
اندودن to besmear.	ing village.
اندوز gathering, gaining.	اوضاع pl. of وضع affairs, actions.
اندیش thought, consideration.	اول first: the beginning.
آنسو thither.	اولین forefathers, the ancients.
آنکه that which; he who.	آویختن to hang.
آنکه or آنگاه then, at that time.	اهل skilful: endowed with,
انکاشتن to think.	possessed of: people.
انگیختن to excite, raise.	اهل حکمت wife.
انگیز raising, exciting.	آهو a fawn.

با

آي coming; come thou, *fr.* آمدن باد zephyr; a gentle gale;
 ايا O! *sign of the vac. case.* the east or morning wind.
 ايام times, days, *pl. of* يوم wine.
 ايستادن to stand. بار a load, baggage.
 ايشان they: their. ايشان خود Persian.
 themselves. ايشانرا them: to باري once.
 them. باختن باز playing, play thou, *fr.*
 اي O Sir! باز again, anew.
 اين the right hand. بازداشتن to with-hold.
 اين this. اينان these. بازنده a player; playing.
 اینجا here. بودن باش being, be thou, *from*
 اينچنين so, thus. باشا a bashaw, governor.
 اينسو hither. باشد it may be; it may happen,
 اينك behold. *from* بودن
 اينه a mirror. پاشيدن to sprinkle, diffuse.
 اينها these. باغ a garden. باغبان a gardener.
 اين nature. بافتن to weave: to tinge.

ب

ب with; in: to, for. باک fear, care.
 با with, possessed of: since. پاک pure, chaste, clean.
 باب a gate; a chapter. پاکباز affectionate.
 بابر Baber, a proper name. پاکتر more pure.
 باختن to play. پاکدامن innocent, unblemished.
 باد the wind, air; let it be. پاکرو beautiful, amiable.
 پاکيزه gentle, pure, lovely.

R r

بال a wing: an arm.

بالا above, upwards.

پالودن to strain.

پامداد in the morning.

پانزده fifteen.

پانصد five hundred.

پاهم together.

بایستن it is necessary, from

پایدار permanent, from

دار the participle of

داشتن to have.

بایستن to be necessary.

پایستن to accept.

ببرد he took or bore up.

ترسیدن fear thou, from

بوسیدن he kissed, from

The first appears to be redundant.

پچک (pl. چکان) an infant.

بجهت for.

بهر metre: the sea.

بهرجز the Iambick measure.

بهرمیل the Trochaick measure.

بهرهزج a kind of verse, con-

sisting of Iambicks and Spondees

بهرین dual of بحر the two seas.

بخارا Bokhara, name of a place.

پختن to boil.

بخشم I would give, from

بخشیدن to give.

بد bad. بدم bad of me.

بدان to or for these.

بدانستنی I know thou.

دانستن might have known, fr.

دادن give thou, from

دید conspicuously, publicly.

دید آمدن to become conspicuous

پذیر accepting, from

پذیرفتن to accept.

پر full. بر the bosom: upon.

برت upon thy bosom.

بردن rying, ravishing, from

براسودن to rest.

براسودمی I should rest.

برآمدن to ascend.

برای for, because.

برآمدن arises, comes, fr.

بربط a harp, lute.

پرتو a ray, splendor.

برخاستن to rise, arise.

پرداختن to finish, compose.

پیر

بگ

پرداز composing, completing.
 پردازد he finishes, performs.
 برداشتن to raise, exalt.
 بردن to bear, carry, lead.
 بردند they carry off.
 پرده a veil, tapestry.
 پرده‌داري a chamberlain, porter.
 پرس ask thou, asking.
 برسد it arrives.
 برسر above, on the top or head.
 پرسیدن to ask.
 پرسیده ایم we have asked.
 رفت he went away.
 برگ a leaf; power; arms; ornament; a musical instrument.
 پر کردن to fill.
 برگشتن to return, recede.
 برنشستن to ascend, mount.
 پروانه a butterfly, moth.
 پرور a protector, nourisher; educating; educate thou.
 پروردن to educate, nourish.
 پرورش education.
 بیرون without, out of.
 برهم together.

برهیختن to beware, abstain.
 برهیز abstinence, chastity.
 پری an angel, fairy.
 پریشان ruinous, disordered, scattered.
 زیر under, below.
 پژمردن to wither, decay.
 بپسارند they will give up, from سپردن
 بستان a garden: a breast.
 بستن to bind, shut.
 پسر a boy, child.
 بسیار much, many.
 بشکفتی it blossomed.
 بشکنیم let us break.
 بصیرت fight: prudence.
 بطل lazy; a miscreant.
 بطل vain, fruitless.
 بعد after. بعد از آن afterwards.
 2d person imperative, from بفردا
 فرمودن to command, &c.
 بگامست is to my desire.
 بکاوید he shall dig, from کاften
 بگذار leave thou.
 گفتن say thou, from بگو

گذردن it shall pass, <i>from</i>	بوستان a garden.
but.	بوسید he kissed, <i>from</i>
بلا misfortune: without.	پوشیدن to hide, cover, conceal.
بلاد a country, region.	بوم an owl. بیوم to the owl.
بلبل a nightingale.	بوی fragrance, smell.
بلکه but,	بوی گل rose-scented.
پلنگ a tiger.	به good: in, into.
بلی yes.	بهار the spring.
بیرد it shall perish, <i>from</i>	مردن the mansion of the spring
بنابرین therefore.	بهجت cheerfulness.
بنال mourn thou, <i>from</i>	تالیدن because, for, on account of:
پنج five. پنجاه fifty.	هر all, every one: fortune; pre-
پنجم the fifth.	excellence.
بند binding, compiling; bind thou	بهرام Baharam (the planet Mars)
پند advice, counsel.	<i>proper name.</i>
پنداشتن to suppose, think.	پهلوی the breast, side: near:
بندن can bind, <i>from</i>	بستن the ancient Persian language.
بنفشهزار a garden of violets.	هم together, one with another.
بنمود showed, <i>from</i>	بی without.
<i>benمود prefixed seems to be redundant.</i>	آمدن come thou, <i>from</i>
بودن to be.	بیابان a desert: uncultivated.
بودندی they were, <i>from</i>	بودن I shall find.
پوده a little branch.	آوردن bring thou, <i>from</i>
پوزش an excuse.	بیاض white; brightness.
بوس a kiss.	پیاله a cup.

بی

بیباک fearless.
بیامان faithless, merciless.
بیاموزی thou shalt learn, from
آموختن
بیت a house; a distich.
بیتامل inconsiderate.
بیترتیب irregular.
بیحواله without assistance.
بیخ a root, origin.
بیخار without a thorn.
بیخبر ignorant.
بیختن to sift.
بیختن to take captive.
بیحقیقت false, faithless.
بیدا openly: a discovery.
بیدل heartless, disconsolate.
پیر old; an old man.
پیرا adorning, collecting.
پیراستن to deck.
بیرون without, out of doors.
بیختن shedding, sifting, fr.
بیست twenty.
پیش before; the front.
بیشمار innumerable.

تا

بیقرار inconstant; afflicted.
بیگانه new. بیگانگی novelty.
پیکر the face, form.
پیل an elephant.
بیم fear, danger.
بیمثال unequalled.
پیبودن to measure.
بین seeing.
دیدن I may see, both from
بینم
بیانتها or انتها endless.
بینوا helpless, unfortunate.
پیوستن to join, touch.
پیوند touching, joining, reaching.
ت
ت or ات (annexed to words) thy.
تا until, that, in order to.
تاب heat, flame; splendor; strength;
desire; a fever; contorsion.
تابانیدن to cause to shine.
تابم I may turn, &c. from
تاییدن to turn, twist; to shine,
make warm; to be able.
تابناک bright, shining.

تل

- تاختن to twist; hasten; wager. ^ا ترک a beautiful man or woman;
 تار obscurity; a hair; a thread; a Turk; leaving, relinquishing.
 the summit. تصحيح correcting; arranging.
 تاراج spoil, prey, ruin. ^ا تصنيف composition, invention.
 تاري obscurity, darkness. ^ا الله تعالی or تعالی الله om-
^ا تاریخ a history, chronicle. nipotent God.
 تاریک dark. تاریکتر darker. ^ا تعجیل haste.
 تازه fresh, new, young. ^ا تعلیق hanging, dependent;
 تازهتر more fresh, &c. the most elegant kind of Per-
 تافتن to inflame, burn. sian hand-writing.
^ا تأمل consideration, speculation. ^ا تغافل negligence: contempt
 تبا let alone, leave, relinquish. ^ا تفرج relaxation, walking; con-
^ا تحفه a present; rare, elegant. templation.
^ا تدبیر prudence, advice; govern- تلخ bitter; severely.
 ment; regulation. تلخکام bitter in the mouth.
^ا تذکره a record, obligation. تماشای diversion; a spectacle, seeing.
 تر moist, fresh. ^ا تمام full, perfect; completion,
 ترا thee; to thee. end: completely.
 ترانه harmony, modulation. ^ا تنها a wish; supplication.
^ا تربت a tomb. تن the body, person.
^ا ترتیب order, regularity. تنها alone, only; solitary.
 ترسی thou fearest, from تو thou: thy. تو خود thyself.
 ترسیدن to fear. ^ا تواریخ (pl. of تاریخ) histories.
 ترسیدی thou mayst fear. توانستنی it is possible, fr. توان
^ا تشویر pointing; shame, anguish. ^ا توبه repentance; conversion.

تو

جا

توختن to collect; to pay debts.

تهنيت congratulation.

تهري wretched, empty, naked, poor.

تير an arrow: the river Tigris.

تيز sharp; violent, passionate.

تيغ a sword.

ث

ثري moisture.

ثريا the constellation Pleiades.

ثمين precious: the eighth.

ج

جا a place.

جادو an inchanter; enchanting.

چاره a remedy.

چاك a fissure, a breach.

چاك زدن to tear.

جام a cup, glass; mirror.

جامه a mantle, robe; bed.

جامي a collection.

جان the soul; a beautiful woman.

جانان souls; friends; lovers.

جان فرای delighting the soul.

جانوار having life, an animal.

جل

جبين the forehead.

جگ study, endeavour.

چرا which; wherefore, why?

جراحت (جراحات) a wound.

چرخ fortune; the world, globe.

چركس Circassia.

جربه a crime.

جزا or جز except, unless.

جستن to leap; to seek, examine.

چشم an eye.

چشبه a fountain.

چشیدن to taste, try.

چشیده ام I have tasted.

جعد a curling lock.

چغانه a kind of musical instrument, a lyre, a lute.

چکردوز the heart. heart-piercing.

چکني what dost thou do? comp.

چه (for چه) what, and the

2d person pres. of کردن

چگونه how? what?

جلال الدين Gelaleddin (the glory of religion) proper name.

جلد a volume: the skin.

جہا beauty, elegance.	جستن leaping, from
جہشید Gemshid, proper name.	چہار four.
جہ جمع collection, assembly, troops.	چہارده fourteen.
چہن a garden, meadow.	چہارصد four hundred.
چہنزار a verdant plain, meadow.	چہارم the fourth.
چنان in like manner.	چہان the world.
چنانچہ in the same way.	چہانکشا conqueror of the world.
چنانکہ in this manner, thus.	چہاندار possessing the world.
جنت or جنہ paradise.	چہد diligence, solicitude.
چند how many?	چهل forty.
چند بار how often?	چی what? چیست what is it?
چنستان fairy land.	چیدن he gathers, from
چنک a harp, lute.	چہ میجوی what dost thou seek?
چو when (or چنین) like, as.	چہ میگوی what dost thou say?
جو seek thou, from جستن	چین China: a ringlet.
جواب an answer.	چیدن I may gather, from
جوان young; a young man.	
جوانی youth.	ح
جواهر (pl. of جوهر) jewels.	حاجت necessity: poverty.
چون how? when.	حاصل arriving; completion;
چونکہ when that.	harvest, produce: profit.
جوبنی Jouini, name of an author.	حافظ Hafiz (a man of great
جویی thou mayst seek, from	memory) name of a poet.
جستن	حال a condition, state: a thing:
چہ what, which.	time present.

حو

- ^ حالت motion, action; state.
 ^ حبس imprisonment.
 ^ حدائق (pl. of حديقة) gardens.
 ^ حديث news; an accident.
 ^ حذر caution.
 ^ حركت motion: a vowel.
 ^ حسد envy, malevolence.
 ^ حسن beauty, elegance.
 ^ حشيت followers, troops.
 ^ حق true: truth, reason.
 ^ حقيقت sincerity: truly.
 ^ حكم a decree; wisdom.
 ^ حكمت science; a miracle.
 ^ حكيم wise: a doctor, learned man, philosopher, physician.
 ^ حلال lawful.
 ^ حمام a bath.
 ^ حمد praise.
 ^ حوادث (pl. of حادث) accidents, news.
 ^ حواله assistance, support: a fortress; eminence, mountain.
 ^ حوائج (pl. of حاجت) necessities, necessities: things.
 ^ حیات life; a portico, vestibule.

خد

- ^ حيل (pl. of حيلة) frauds.
 ^ حيوان living, life; an animal.

خ

- خار a thorn.
 خارخار anguish, resentment.
 خاستن to rise.
 ^ خاص pure, excellent; noble.
 ^ خاطر mind, heart, disposition.
 خاقاني Khakani, name of a poet.
 خاک earth, dust.
 ^ خال a mole on the face.
 ^ خالق the Creator.
 خان a lord, grandee; an inn.
 خانها (pl. of خانه) houses.
 ^ خبر history; news; fame.
 خبرده relate thou, from
 خبر دادن to inform, relate.
 ختن Khoten, Tartary.
 ^ خجل ashamed, blushing; envy.
 ^ خجلت a blush, shame.
 خدا God.
 خداوند a prince, lord, patron.
 خداوندا O God! O heaven!
 خداوند يکانه the only Lord God.

خو

خي

friend of God, <i>prop. name.</i>	خواستن to be willing.
stately, pompous.	خوان a reader, singer, singing:
[^] خرت murmured; fell, <i>from</i>	viands, victuals; a table.
خرد intellect: small.	خواندن to read, sing.
خرد minute, subtle; minutiae.	خواه ask, call, wish for.
خرسند contented. <i>خرسندم</i> I am	خواستن you will, <i>from</i>
contented. <i>خرسندي</i> content.	خوب pleasant, fair, gentle.
خرم charming, pleasant.	خوبتر more beautiful, &c.
خروس a cock or hen.	خوبترين most beautiful.
خروش rage, emotion; an attack.	خوب روي fair-faced.
خريد buying; he bought.	خود or خودش one's self; his.
خزان the autumn.	خوردن to eat, devour.
خسرو Khosrou, Cyrus.	خورشيد the sun.
[^] خضير Khezzar, <i>proper name.</i>	خوش sweet.
[^] خط a mustacho; a line, rule.	خوشا joy be to—
[^] خطا a crime, error.	خوشبوي sweet-scented.
خفقان palpitation of the heart.	خوشخوي sweet-tempered.
[^] خلاصت the best part of any	خون blood. خونريز blood-dropping
thing, the substance, cream.	خوي disposition, temper,
[^] خلوص sincerity, purity.	خويدن to chew the cud.
خندان smiling, pleasant.	خيال imagination, phantasy; a
خواب sleep; a dream.	spectre: vain, fruitless.
خواب الود drowned in sleep.	خيز rising, <i>from</i> خاستن or
خوابجا the place of rest; a bed.	خيزيدن to rise, spring up.
خورا eating, devouring.	خيزيدي thou hast risen.

دا

د

داج darkness, night.
 داد equity; a gift; lamentation.
 دادن to give.
 دار having, *from* داشتن
 دار a family; house; town.
 دارا Dara, *Darius*.
 دارم I have, enjoy, possess.
 دارند they have *or* hold.
 داشت he had.
 داشتن to have, hold.
 داغ a wound, scar.
 دام a net, snare, trap.
 دامن a fold, lappet, *or* hem of
 a garment.
 دان knowing: a vessel; sheath.
 دانا a wife *or* learned man.
 دانایانه prudently, wisely.
 دانستم I know.
 دانستن to know.
 دانش learning.
 دانشمند learned; a doctor.
 دانشمندی learning, literature.
 دانند they know, *from* دانستن

در

دانه snare, allurement; a grain:
cannon ball.

دانی thou knowest, dost thou
know?

داری^ا dominion, administra-
tion of justice.

در in, above; around: a gate.

دَر^ا (pl. of دَرَة) pearls.

درآمدن to enter.

دراوردن to carry in.

دراویختن to suspend; contend;
provoke.

درخت a plant, tree.

درخواستن to require, demand.

درد a wound, torment: dregs.

درست right, compleat.

درشت harsh, hard.

درگرو بود was betrothed.

درنگ delay,

درنگرد he beholds, *from*

درنگرستن to view, behold.

درون within: the heart; intrails.

دري the Persian language.

دریا the sea, a wave.

دریافتن دانستن to understand.

۱ / دروغ or دروغا alas!

دست the hand.

دشمن an enemy.

دفتر a register, journal; index.

دقیقت^۱ minute; subtile, small;

a subtilty: a minute.

درگذر depart from, leave.

درگذشت it passes away.

۱ / دگر again: another.

دل the heart.

دلایز ravishing, delightful, comp.

of دل and اویز participle of

اویختن to exalt, suspend.

۱ / دلجو agreeable, salutary, comp.

of دل and جو (for جوی) part.

of جستن to desire, ask.

دلدار a mistress; heart-ravishing,

comp. of دل and دار particip.

of داشتن to have, hold.

دلسوز heart-wounding, comp. of

دل and سوز part. of سوختن

to burn.

دلفریب heart-deceiving, comp. of

دل and فریب part. of فریفتن

to deceive.

دلکشی heart-conquering, comp.

of دل and کشیدن from کشیدن

to open, conquer, &c.

دم time: breath: pleasure.

دماغ the brain, the palate.

دمساز a friend; harmony, comp.

of دم breath; and ساز from

ساختن to do, make.

دو two.

دوخت^۱ a species of large trees;

an orchard: rattles for children.

دور^۱ a circle, orbit, revolution:

rolling.

دوری distance, absence.

دوز sewing, piercing.

دوزده twelve.

دوست a friend, mistress.

دوستتر dearer, more friendly.

دو صد two hundred.

دولت^۱ or دوله felicity; riches;

a kingdom, state.

دوم the second.

ده a village; a giver: ten.

دهر fortune, fate, time, world.

دهش a gift, liberality.

بر

رف

دهشت fear, astonishment.	راغ a declivity, foot of a hill.
دهقان a villager.	رفت compassion, favour.
ده هزار ten thousand.	راندن to draw, drive, banish.
دي winter, first winter month.	راه a way, path.
December, yesterday.	راهزدن to rob, steal, infest the
ديار (pl. of دار) friends, families, habitations: a country.	highway.
ديد he saw, from	رائحه fragrant; fragrance.
ديدن to see.	رباعي a verse of four lines, a
ديدار fight.	word of four letters.
ديروز yesterday.	رجوع returning.
ديگر another.	رخ a cheek, face; a groan; the
ديوان a collection of an author's works, chiefly poetical: a royal court, tribunal of justice.	again. sound of a musical instrument.
	رخسار a cheek.
	رساله an embassy; a mandate.
	رسانيدن to cause to arrive.
	رشدن to grow; to be delivered.
ن	رسم manner, law, regulation.
نور possessed of, endowed with.	رسيدن arrives, from
نور جلال majestic.	رسيدن to arrive.
نور الذهب gold.	رشته a line, thread.
	رشيد Rashid (a conductor) pro-
	per name.
راحت tranquillity.	رعا tender, delicate, lovely.
راز a secret, mystery.	رفتار motion.

رو

زب

رفت I went, from رفتن to go: departure. روشن splendid, evident. روشنتر more splendid.
 رفتن to dance: motion. روشنی light, splendor.
^۱رقم colouring, painting, embroidery: writing; a letter. ^۱روضه a garden. رونق beauty, elegance.
 character; arithmetick. روی or رو face, top. رفتن thou dost go, from رستن thou dost grow, from
^۱روموز (pl. of رموز) enigmas. ^۱روى a road, way. ^۱روى he threw, throwing
 رنج sorrow, pain. ^۱ريحان herbs (in general) properly sweet basil.
 رفت a wanton, dissolute, drunken person. ریختن to pour.
 رنگ colour, paint. ریختن pouring, dropping.
 رنگارنگ many-coloured, various. ریختن to buzz.
 رنگین coloured.
^۱روا right, competent, worthy.
^۱روح the soul, life, spirit. (از) ز from: if.
 روح افرا spirit-raising, from زادن to be born; to bring forth.
 رودکی Rudeki, proper name. زار a complaint: a bed, a place.
 روز a day. زاریدن to complain.
 روزافزون encreasing daily. زاله dew; frost, hoar frost, hail.
 روزگار fortune, world, time, an age; wind, air, vanity. زبان the tongue; language.
 روزگار نامه a journal. زده the most excellent of any thing, the flour, cream.
 روزی one day: fortune. زیر above, high, superior.

ز

سب

زخم a wound, blow, stroke.	زیان loss, damage.
زدا dispelling.	زیب an ornament; beauty.
زدن to strike, hurt, impel.	زیبا beautiful.
زدودن to polish.	زیباتر more beautiful.
زرد gold.	زیبدا agrees, from
زرد pale, yellow.	زیبیدن to quadrate, agree with.
زرگر a goldsmith.	زیر under, below.
زرنگار ornamented with gold.	زیرا because, for.
زرین golden.	
زستن to live.	س
زکه from whom?	
زلف a lock of hair.	سا like, resembling.
زلیخا Zuleikha, Potiphar's wife.	ساحل a shore, coast, bank.
زمان the world; fortune; time, season.	ساختن to prepare, make.
زمره‌دغام emerald-coloured.	سار full of.
زمره‌دین made of emeralds.	ساز preparing.
زمین ground, earth.	سازد he makes, both from ساختن
زن striking, disturbing, fr.	سازنده a composer, performer.
زندان a prison.	ساغر a cup.
زندگانی life.	ساق the leg.
زوال decay, misery.	ساقی a cup-bearer, water-carrier.
زهر poison, venom.	سالک a traveller; going.
زهرناک poisonous.	ساله a year, age.
زهرة Venus; courage; gall.	سایه a shade.
	سبب a cause, motive.

سج

سج

- سپردن to resign, commit, recom- mend, charge, enjoin. ^ا سحر the morning, crepuscle; enchantment.
- سبك light of weight. ^ا سحرگاه or سحرگاه the morning.
- سبکباران bearers of light burdens. ^ا سحري belonging to the morning.
- سپوختن to prick. سختي adversity, danger, poverty.
- سپه a soldier, soldiery, army. سخن speech; a word.
- سپیده white. سر head, end, extremity; love, desire; principal, supreme.
- سپیده دام the morning, aurora. ^ا سراج a lamp, lantern; the sun.
- سناسختن to take, ravish. سراسر from beginning to end.
- ستان taking: a country. سرافراز lofty, tall; glorious.
- ستودن praise, from ستایش ستودن to banish to a place, to confine.
- ستدن to take. ستودن to shave, erase, efface. سرشتن to mix, compose.
- ستردن to shave, erase, efface. سرگذشت an occurrence, acci- dent: a tale, song, warbling.
- ستم injury, oppression, tyranny, threatening. سرگشته wanton; astonished, con- fused: a vagabond.
- ستیدگان the injured, afflicted. سرو a cypress-tree; a horn.
- ستیکار a tyrant. سرور joy: a prince, chief.
- ستیکر the wicked. سریش mixing, from سرشتن
- ستمکیش a tyrant. سزا convenient, proper.
- ستودن to praise. سزاي it is proper.
- ^ا سجاده a kind of carpet. سعادت of a good disposition;
- ^ا سجع rhyme, melody; the coo- ing of doves. سعادتهن happy, august.
- ^ا سجود adoration.
- ^ا سجیت disposition, temper.

- سعدی Sadi, *name of a poet*.
^A سعی an endeavour, diligence.
 سفتی thou piercest, *from*
 سفتن to pierce, bore.
 سکندر Sekander, *Alexander*.
 سکون quiet, resignation.
^A سلسال pure water: a chain.
^A سلسله a chain, series, lineage.
 سلمان Selman, *proper name*.
^A سلیم Selim (perfect, unblemished) *proper name*.
 سمرقند a native of Samarcand.
 سمن jeffamine.
 سمنبر jeffamine-bosomed.
 سنبل a hyacinth.
 سنبلستان a garden of hyacinths.
 سنگ a stone.
 سنگین stony.
^A سواد blackness: melancholy.
 سوختن to burn, inflame.
 سود می I would touch, rub, *from*
 سودن to stroke, rub, touch.
 سوری a beautiful kind of red rose.
 سوز inflaming, *from* سوختن
- سوگند an oath.
 سوی towards; a place, part, side.
 سه three.
 سها Soha, *name of a star*.
 سہی tall, erect.
 سپیل the star Canopus; *name of a Persian author*.
 سی thirty.
 سیاه or سیہ black.
 سیاہی blackness.
 سیراب bathed, full of water.
 سیزده thirteen.
 سیصد three hundred.
 سیم silver.
 سیب the face, colour.
 سپین silvered.
 سینہ the bosom, breast.
 سیوم the third.
- ش
- ش or اش (annexed to words)
 his, her: to him, to her.
 شاخ a branch, twig, horn.
 شادمانی mirth.

شع

شام the evening.
 شامگاه in the evening.
 شان (for ایشان) they; their.
 شانیدن to comb.
 شانزده sixteen.
 شاه a king, emperor.
 شاهوش royal, princely.
 شب night.
 شباب youth.
 شبی one night.
 شتاب haste.
 شتاب کن or شتابی make haste.
 شتافتن to make haste.
 شتر (pl. شتران or شترها) a camel.
 شجر a tree.
 شجع strength, force, agility.
 شد he was: going, from
 شدن to be, &c.
 شراب wine.
 شرمسار bashful.
 شرمساری bashfulness.
 شستن to wash.
 شش six. ششت sixty.
 شعرا (pl. of شاعر) poets, learned men, doctors.

شم

شعله light, flame, splendor.
 شکار a hunter.
 شکاف breaking, from
 شکافتن to cleave, tear, break.
 شکایت a complaint.
 شکر sugar.
 شکر خوارا eating sugar.
 شکردن to hunt, take, seize.
 شکردان } a chest of sugar.
 شکرستان }
 شکر لب sugar-lipped.
 شکستن to break, defeat.
 شکسته Shekeste (broken) the
 current Persian hand-writing,
 used in Hindostan.
 شکفتن to blossom; to admire.
 شکند they blossom, from the above
 شکوفه a flower.
 شکیبا patient.
 شکیبایی patience, toleration.
 شما you, your. شما خود yourselves.
 شمار number; numerous.
 شما ye, you; to you.
 شمیم odour, fragrance.

شي

- شمردن to number, enumerate.
 ^ شمس the sun; gold.
 شمشير a scymitar.
 ^ شمع a candle, wax taper.
 ^ شمه odour: nature, custom; an atom.
 شناختن to understand.
 شناس knowing, *from the above*.
 شنفتن or شنودن to hear.
 شنوده ام I have heard.
 شنيدند they heard, *fr*. شنيدن
 jovial, gay, wanton, bold, insolent.
 شهد honey; honey-comb.
 ^ شهر a city; the moon; a knave.
 شيدان insane; enamoured.
 شير a lion; also a tiger.
 شيرازه the top band of a book.
 شيرازي Shiraz, *name of a place*.
 شيرستان the habitation of lions.
 شيرمانه a lionsess.
 شيرنر a lion.
 شيرين Shireen (sweet, gentle) *proper name*.
 شيرينكار of gentle manners.

صو

- صاحب a lord, master, possessor, friend: endowed with.
 صاهب جمال beautiful.
 صاحب دل honest-hearted.
 ^ صبا the zephyr; youth.
 ^ صبح or صباح morning, aurora.
 صبح دم in the morning.
 صبحدمي one morning.
 ^ صبر patience.
 ^ صبي a boy.
 صحت company, society.
 ^ صفيغه a leaf; book; page.
 صد a hundred.
 صددر Saddar (a hundred gates) *name of a Persian book*.
 صد هزار a hundred thousand.
 صرف کردن to expend, employ.
 ^ صعوب difficult, severe.
 صف a rank, file; order.
 ^ صفا purity, pleasure.
 ^ صفا a calamity.
 ^ صوت voice, sound, noise.
 ^ صورت fancy, image, form; a spectre.

ط

کردن صورت to feign.

صيام fasting; the season of fast-

ing among the Mahomedans; ^{طغر} victory: Timur or Tamer-lane.

صيد hunting; prey.

کردن صيد to take prisoner.

ض

ضمير mind, conscience.

ضيا light, splendor.

ط

طرب joy, mirth, festivity.

طربخانه the house of mirth.

طرف a border, margin, part.

طره a lock of hair.

طريق custom, way, manner.

طلبیدن thou askest, from طلبی

طلوع rising, as the sun.

طبع desire; avarice.

طواب a circuit, walk.

طوطي a parrot.

طوفان the deluge.

طی a fold, ply; folding.

طير a bird.

ع

عادت custom, usage.

عارض a cheek; a tooth; an accident; a heavy cloud.

عاشق a lover, mistress; enamoured.

عاشقین two lovers.

عاقبه the end, issue, event, success; finally.

عالم the world, time; learned. سوزي enlightener or inflamer of the world.

عام universal: plebeian.

عباسي Abbasi, name of a dynasty of Arabian khalfs.

عبادتگاه a place of worship.

عبرت wonder, mystery, example

عجب wonder, admiration.

عدالت justice.

عم

غا

- ^ عدو an enemy. ^ عنبر amber, ambergris.
 ^ عذار a cheek, face, temples. ^ عندليب a nightingale.
 ^ عراب a wild Arab. ^ عنكبوت a spider.
 ^ عرب an Arabian inhabiting a city. ^ عوايب (pl. of عيب) vices.
 ^ عرصه a field, court, area; an empty space: a dice-table. ^ عهد age, time; compact, promise.
 ^ عروض poetry, prosody. ^ عيار a touchstone, proof.
 ^ عظيم magnificent, incomparable. ^ عيب a vice, crime, stain.
 ^ عشرت mirth, conversation; the pleasures of the table. ^ عيد a festival, solemnity; joy.
 ^ عشق love. ^ عيش mirth, delight; life.
 ^ عشق بازي fondness. ^ عين a fountain; an eye, look; gold; essence: paradise.
 ^ عصمت chastity, integrity; defence, safeguard.

غ

 ^ عطر perfume, ottar of roses. ^ غائب absent, invisible, concealed.
 ^ عطرسا perfumed, fragrant. ^ غبار dust; a thick vapour.
 ^ عفاك الله God preserve. ^ غريب a stranger, foreigner; extraordinary.
 ^ عقد a string of pearls: a treaty. ^ غزال a fawn.
 ^ عقل prudence, memory, art, knowledge; a narrative. ^ غزل an ode.
 ^ عقوبت punishment, torment. ^ غزليات (pl. of the above) odes.
 ^ علم knowledge, science, art. ^ غصه vexation.
 ^ علماء (pl. of عليم) learned men. ^ غلام a boy, servant.
 ^ عمر life. ^ عمر my life.
 ^ عمل action, operation.

فر

غم care, grief, terror.
 غمگین sorrowful.
 غمناک afflicted.
 غنچه a rose-bud.
 غنودن to sleep, slumber.

ف

فاضت overflowed, from
 فال an omen, presage.
 فام coloured.
 فتنه a tumult, faction, discord,
 mischief, scandal.
 فخر glorious; glory, ornament.
 فدا ransom, redemption.
 فراق absence, separation.
 فراموش oblivion, from
 فراموشیدن to forget.
 فرخ happy.
 فردا to-morrow.
 فردوسی Ferdusi (belonging to
 paradise) name of a poet.
 فرستادن to send.
 فرشته an angel, messenger; fairy.
 فرقت absence; a troop; a sect.
 فرمودن to command.

فل

فرو below: dejected.
 فروختن selling: he sold, from
 فروختن to sell.
 فرو آمدن to descend.
 فروزی (افروزی) inflamed,
 from فروختن
 فروش selling.
 فروختن he sells, both from
 فروغ splendor.
 فروماندن to be dejected.
 فریفتن or فریب deceit, fr.
 فریدون Feridoun, name of a king.
 فریفتن to deceive.
 فسردن to freeze, congeal.
 فشاندن scattering, from
 فشردن to press, squeeze.
 فصاحت eloquence, melody.
 فغان sorrow, complaint: alas!
 فکر consideration, care.
 فکر بفردا consider; بفردا is the
 imperative of فرمودن
 فکن throwing, throw thou, from
 فکندن to throw, throw away,
 lay aside.
 فلک heaven; the world; fortune.

قل

- ^ في in, into.
^ فيض abundance: he diffused.
^ فيل an elephant.

ق

- ^ ق Kaf, the name of a fabulous mountain.
^ ق a form, figure, shape, stature.
^ قدح a cup, goblet.
^ قدر fate, predestination; quantity; value; dignity, power.
^ قرار constancy, consistency, confirmation; quiet.
^ قريب contiguous, related to.
^ قصائد (pl. of قصيده) poems, elegies.
^ قصر a palace.
^ قصة a tale; an action.
^ قصيده an elegy, poem.
^ قضا fate, death, judgment; jurisdiction.
^ قطعة a fragment: segment, part.
^ قفس a cage.
^ قلعة (pl. قلعات) a castle.
^ قلم a pen.

ك

- ^ كلكار a writer, an engraver.
^ قلوب (pl. of قلب) hearts.
^ قمر the moon.
^ قمرش like the moon.
^ قول a word, speech, eloquence.
^ قهر violence, force, oppression; power; chastisement; anger.
^ قياس measure; reasoning, thought, advice, argument; a syllogism.
^ قيام station, standing; resurrection; confusion, tumult.
^ قيصر Cesar, an emperor.

ك

- ^ ك as, like, in the same manner.
^ كاتب Katebi (a writer, secretary) proper name.
^ كاحداقي like my eyes, camp.
^ ك like, احداق eyes, and
^ ي the inseparable pronoun my.
^ كادن to caress.
^ كار business, object; a maker.
^ كارخانه a shop, place of business; the world.

شد

کر

کارزار a battle, contest.

کارگر expert: one who labours,

adjusts, penetrates, brings

thing to bear.

کارگر آمدن to penetrate, labour, &c.

کاروان a caravan.

کاستن to lessen.

کاشن would!

کاشانه a house, hall, gallery, chamber.

کافتن to dig.

کاکل a curling lock.

کالبد the body; a form, model.

کام desire, wish.

کامران desire; the obtaining one's wish.

کا a place: a straw: lessening.

کبر pride, magnificence.

کبوتر a dove.

کتاب a book, letter, writing.

کجا where? whither? how?

گداختن to melt, dispel.

گداز melting, from the above.

کدام who? کدامت who is there?

گذاشتن to leave, neglect.

گذرانیدن to pass through.

گذشتن to pass: to leave.

اگر if: a performer, maker.

اگر whom; to whom? hire, rent.

گرازنده sporting, skipping, strutting.

گرچه though.

کرد business, labour: he made.

گردابی a whirlpool, gulf, precipice.

گردار action, labour, profession: life.

گردش جام the circling glass.

کردم I made, from

کردن to do, make.

گردن the neck.

گرز a battle-axe, mace.

گرفتن to take.

گرک a wolf.

گرم warm. گرما warmth.

کرمان Carmania, name of a place.

کرو marriage, nuptials, betrothals, a pledge.

گریه or گری lamentation, weeping.

گریختن to flee, escape.

کش

گریستن to weep.
 کز that, which.
 گزاردن to perform.
 گزشتن to pass.
 گزیدن to choose; to bite.
 گزیده select; most excellent, noble, glorious: bitten.
 کس a person, any one.
 کستر spreading, strewing, from
 گستردن to spread, strew, scatter.
 گسیختن to break, tear.
 گسیل breaking, from the above.
 کشا conquering, opening, &c. from
 کشادن to open, discover, conquer; to rejoice.
 کشاید he discovers, fr. the above.
 کشتن to become: to kill.
 گشستن to break, rend.
 گشفتن to scatter, dissolve.
 کشمیر Cachemire, name of a place
 کشود he has discovered, &c. from
 کشودن to discover, open, conquer, delight.
 کشور a region, climate, country.
 کشیده ام I have suffered or drawn

گل

کف the hand, the palm.
 گفت he said.
 گفتار speech.
 گفتم I said.
 گفتن to speak, say; speaking.
 گفتی thou hast said; he said.
 گل (gul) a rose.
 گل (geel) clay.
 گلاب rose-water.
 کلاه hair, locks.
 کلام a word, writing, oration.
 گلندام Gulendam (rose-resembling, from گل a rose, and اندام form, figure, &c.) a proper name.
 کلاه a diadem, cap.
 گلبن a rose-bush.
 گلبروی rose-scented.
 کلبه a closet, cottage, hut.
 گلزار a bed of roses.
 گلستان Gulistan (a rose-garden, bower of roses) title of a celebrated book.
 گلسوری a beautiful species of red rose.
 گلشن a rose-garden.

ثو

لین

شبلعدار	rose-cheeked.	شوش کن	listen thou, from
شلفام	rose-coloured.	گوش کردن	to listen.
شلفشان	strewing flowers.	کوشه	a corner.
شلفشاه	a rose-walk; bowers, de-	کوفتم	I smote, from
	lightful place.	کوفتن	to smite.
شلفگون	rose-coloured.	گونگون	various, many-coloured
کلیات	(pl. of کلي) the whole;	کوه	a mountain.
	universal. The whole works.	کوهر	a jewel, pearl; lustre; es-
کم	little; defective; absent.		sence; self-existing.
کباشتن	to insert, place, commit;	که	who, which: since.
	to loose, liberate.	کي	who.
کمال	perfection, accomplishment,	کیتي	the universe.
	finishing.	گیر	taking.
کبها	of little value.	گیردن	might take, both from
کبعقل	with little sense.	کیست	who is it? comp. of
کن	do thou; doing, fr.	بودن	who, and 3d pers. pres. of
کنار	a boundary, margin, side,	کینه	or کین hatred, revenge, ran-
	part, shore; an embrace.	کین	full of.
کنبد	a vault, arch, tower, cupola.	کین	that these, comp. of sand
کند	rotting, from	ل	
کندیدن	or کندن to rot.	لاله	a tulip.
کنیز	a servant maid, female slave.	لالهزار	a border or bed of tulips.
کو	where?	لافتن	to move.
گو	say thou, from	لب	(pl. of لبان) a lip; margin.
گوش	an ear.		

- ما the heart, pith, marrow. مار a serpent.
 لبالب up to the brim. مارا us; to us.
 لشكر an army. ميل bent, from مالت.
 لشكر كش a conquering army. مالیدن to rub, grind, polish.
 لطف benignity, gentleness, grace, ماندن to remain.
 favour, humanity, generosity. مانستن to resemble.
 لعل a ruby, ruby lip. ماندن they remain, from ماندن.
 لك a lack, a hundred thousand. ماه the moon: a month.
 للسجود for the worship (of ماهرخ with cheeks like the moon.
 God) comp. of ل for, and ل for ماهروي with a face like the moon.
 the Arab. article لا and سجد ماهي lunar, monthly; a fish.
 adoration. مایل inclining, having a pro-
 penity.
 لؤلؤ the most precious sort of pearls; beautiful women. مبادا lest, by chance.
 لیت a lion. مبسوط extended, dilated, spread.
 لیکن but. پرسیدن do not ask, from پرسیدن.
 لیل Leil or لیله night. مثال similitude, resemblance.
 لیلا Leila, a woman's name. مثنوی rhyme.
 مجلس an assembly, banquet.
 مجنون Megenun (distracted with love) proper name.
 ماء water, liquor, juice. مجمع a place where people as-
 سمع that, which. semble; a collection, junction.
 ما we; our. ما خود ourselves. محبت love, friendship, benevo-
 ماله female: a woman. lence; affection; company.

- مر
- ملع
- ا^١ محبوب a friend, mistress; amiable, dear, beloved. ا^١ مراهم (pl. of مرهم) remedies, plasters.
- ا^١ محبوس confined, imprisoned. مرد or مردم a man, hero; brave.
- ا^١ محرم a friend, counsellor; spouse, husband, wife; any one who is admitted into the *haram* or womens apartments. مردانه courageously, manfully.
- ا^١ محقر vile, contemptible, trifling. مردن to die; to be extinguished.
- ا^١ محل place, time, opportunity. مروّت courtesy, generosity.
- ا^١ محمد Mohamed (praise-worthy) proper name. مرده joyful tidings.
- ا^١ محنت affliction, disgrace. مست enamoured, intoxicated.
- ا^١ مختصر contracted; an epitome. مستغني disdainful; rich; content.
- ا^١ مختلف discordant, confused. مشام perfumed; the palate.
- ا^١ مخزن a magazine, treasury. مشاهد the sight.
- ا^١ مدبر governing; a governor, magistrate. مشاهد نمودن to view.
- ا^١ مدت a space of time. مشرق the east.
- ا^١ مدهوش astonished, disturbed. مشغول attentive; attention.
- ا^١ مذاق to taste; the taste, palate. مشک musk. مشکبوي smelling of musk. مشکين musky.
- ا^١ مرا me; to me. مصرع or مصرعع an hemistich; one half of a folding door.
- ا^١ مراحم (pl. of مرحمت) favours, graces. مصدر a source: infinitive.
- ا^١ مراد desire, will, affection. مصلا Mosella, name of a place.
- ا^١ مطرب a singer, musician. مضرت damage, disadvantage.
- ا^١ معذور an excuse.
- ا^١ معركة a battle, field of battle.

مل

- ▲ معشوق a friend, a lover.
 ▲ معشوقه a mistress.
 ▲ معطر scented, perfumed.
 ▲ معقول reasonable, rational, probable, pertinent.
 ▲ معما an enigma, mystery.
 ▲ معني sense, idea, signification.
 ▲ معروف established, known.
 ▲ مع a priest of the Persees, Guebres or worshipers of fire.
 ▲ معبى cup-bearers.
 ▲ مغز the brain, head, marrow, substance, or best part of any thing.
 ▲ مفارقت separation, alienation.
 ▲ مقام condition, station; dignity; office: residence: musical tone.
 ▲ مقدار quantity, space, number.
 ▲ مقصود intention, will, desire.
 ▲ مقلب a conductor, mover, disposer.
 ▲ مكافات a recompence, reward.
 ▲ مكر perhaps, by chance: unless.
 ▲ مل wine.
 ▲ ملاح a sailor.
 ▲ ملك a kingdom, power, possession, inheritance; an angel.

مو

- ▲ مبعث rays of light.
 ▲ من I: my. خود من myself.
 ▲ منتهى finished, concluded.
 ▲ مند full of, endowed with.
 ▲ منزل a house of entertainment, an inn; any place where travellers rest at night; a day's journey, a stage.
 ▲ منصور a conqueror, triumpher.
 ▲ منفعت advantages.
 ▲ منقار a bird's bill.
 ▲ منيار do not bring, the imperative of آوردن with the negative prefixed.
 ▲ منبوش listen not, the negative imperative of نبوشیدن.
 ▲ موج a wave.
 ▲ موجب a cause; an acceptor.
 ▲ موزون melodious; adjusted, arranged, weighed.
 ▲ موسم time, season.
 ▲ موصل Musul, name of a place.
 ▲ موي hair.
 ▲ مويد firm.

می

با

- ^۸مهمجور separated, repudiated, abandoned. میغ a cloud, a fog.
 the sun; moon; love: a seal- میغوش a seller of wine, *comp. of*
 ring: a gold coin about ۱۱. ۱6s. می wine, and *part. of* فروختن
 like the moon. می کشی thou drawest, bearest.
 می wine. می نالم I complain, *from* نالیدن
 می *characteristic of the pres. tense.* میوه fruits.
 میار do not bring, *the negative imperative of* آوردن نا not. نا امید hopeless.
 میان between, among: middle. ناب pure, sincere; like.
 میامیز do not mix or sprinkle, *the negative imperat. of* آمیختن ناتمام imperfect.
 می بینی thou sawest, *2d pers. present of* دیدن نادره memorable events; rare.
 میخواره a wine drinker; an earthen drinking vessel. نادر شاه Nadir-Shah, *prop. name.*
 می دانی thou knowest. ناز blandishments; wantonness.
 می درن dying, *from* مردن نازک gentle, tender, delicate.
 می رزا the son of a prince or great man, a knight. میرزا ناصر a conqueror, defender.
 میرزا Mahadi, *proper name.* ناظر a spectator, superintendant.
 می روی dost thou grow? *from* نافع a bag (of musk); the navel.
 رستن ناگه suddenly.
 می زنی thou strikest. ناگهان unexpectedly.
 می زید is it becoming? نالان plaintive, complaining.

نر

نالیدن to complain.
 نام a name. نامترا thy name.
 نامدار illustrious; a hero.
 نامه a book, history.
 نان bread.
[^] نایب a viceroy, deputy.
 نبرد a battle, war.
 نبود is not. [^] نبود می I would not have been.
[^] نبی a prophet.
 نتایم I will not turn.
 نترسی do you not fear.
 نتوان it is impossible.
[^] نثار scattering, dispersing.
[^] نثر prose; to diffuse, strew.
 نجستی I would not have fought, or leaped.
[^] نجم a star, planet: fortune.
[^] نحو grammar, syntax.
[^] شکار hunting; the chase; prey.
 نخست first.
 نخشیبی Nakhshibi, *prop. name.*
 نر male.
 نرکس a narcissus.
 نرم gentle, tame; light: soft.

نق

نزد near.
[^] نزل descending; hospitality.
[^] نزول descent; happening.
[^] نسخی Niskhi (a transcript) the character in which Arabick manuscripts are generally written.
[^] نسیم a gale.
 نشاستن to cause to sit down.
[^] نشاط alacrity, pleasure.
 نشانیدن to fix.
 نشستن to sit down.
 نشنوی you do not hear.
 نشین fitting, from نشستن
[^] نصیحت counsel, exhortation.
 نظامی Nezami, *name of a poet.*
[^] نظر the sight, the eye.
 نظرباز rolling the eyes, ogling.
[^] نظم verse; a string of pearls.
 نعره زدن to call or sing aloud.
[^] نعت a benefit; victuals.
 نغز beautiful, good; swift.
[^] نغیت musick, harmony.
[^] نفس soul, self; breath; desire.
[^] نفع gain, utility.
 نقد ready money.

نو

▲ نقش painting, embroidery.
 ▲ نقل a narration, report, copy, translation.
 نگار a picture, ornament; a beautiful woman.
 نگارستان Negaristan (a gallery of pictures) *title of a celebrated book.*
 نکته subtleties, mysteries.
 نگارستن to view.
 نگو or نکو good.
 نگه or نگاه custody, care, observation.
 نگهدار preserve thou, *imperat. of*
 نگهداشتن
 نما showing. نمودن they show.
 نمودن to show.
 نوا melody, voice: wealth.
 نواب (pl. of نایب) viceroys, &c.
 نواختن to soothe.
 نواز soothing, *from the above.*
 نوازش (نوازشات pl.) a favour.
 نوازنده soothing, warbling, *from*
 نواختن
 نواله a benefit.
 ▲ نوبت a turn, change, watch, cen-

نی

tincl. نوبت زدن to relieve guard
 نوبهار the spring, the early spring; new year.
 ▲ نوح the prophet Noah.
 ▲ نوحه a complaint.
 نود ninety.
 ▲ نور light, brightness.
 نوروز the first day of spring.
 نوزده nineteen.
 نوش drinking, a drinker; any thing drinkable, *from* نوشیدن
 نوشتن or نوشت to write.
 نویس write thou, *from the above.*
 نه nine.
 نه placing, *from*
 نهان to place.
 نهاده we have placed.
 نهال a tree, shrub.
 نهان hidden, *from* نهفتن
 ▲ نهر a river; flowing.
 نهفتن to hide, lie hid.
 نی a pipe, flute.
 نیز even, also: again.
 نیست there is not.
 نیشتن to write.

وص

نیک good, excellent.
 نیکو bright, beautiful, elegant.
 نیکویی reputation, goodness.
 نیل the river Nile.

و

و and; he, she, it.
 واپس after, behind, again.
 واپس داشتن to detain.
 واضح evident.
 واقعات actions, occurrences, events: battles: misfortunes.
 وان Van, name of a town.
 وجود essence, substance, existence, nature, body, person.
 وجود گرفتن to commit, perform, give a being to.
 وار or ور like, possessing.
 ورق a leaf of a tree or paper.
 وز and from.
 وزیدن it blows, from
 هست he, she, it is.
 ویش like, resembling.
 وصال enjoyment; arrival; meeting; conjunction.

هش

وضع situation; action; gesture.
 وفا good faith; a promise.
 ولی but; a prince; a slave.
 وی he, she, it; his, her, its.
 ویرانه a desert; depopulated.

ه

هایل dreadful, terrible.
 هجر or هجران separation, absence.
 هجوم an assault; impetuosity.
 هر or هران every: soever.
 هرات Herat, name of a city.
 هرگاه whenever.
 هرچه or هر آنچه whatsoever.
 هرچند or هر چند although.
 هر کجا wherever.
 هر کجا که wheresoever.
 هرگز ever.
 هرگز نه never.
 هر که or هر آنکه whosoever.
 هزار a thousand; a nightingale.
 هستن to be, exist.
 هشت eight. هشتاد eighty.
 هشده eighteen.

B b b

هي

هفت seven. هفتاد seventy.
 هفده seventeen.
 هل whether, but.
 هم and, also; together: both.
 هم (annexed to words) their.
 ههشيان of the same nest.
 ههان only.
 ههاند directly.
 ههاهنگ of the same inclination.
 هههزم of the same banquet.
 هههههه lying on the same pillow.
 هههههه in the same way.
 هههههه or هههههه like, as.
 هههههه sleeping together.
 ههههه breathing together.
 ههههه an intimate friend.
 ههههههه sitting together; a companion.
 ههه all, universal.
 هههههه it arrives, comes.
 ههههههه I went, from رقتن
 هههههه always.
 ههههه; black; an Indian.
 ههههه time, season.
 ههههه yet.
 ههههه air: wind: found.
 ههههه no, never.
 ههههههه dost thou not know?
 هههههههههه from دانستن
 هههههه to lay down.

ي

يا O! or.
 ياب or يابان finding.
 يابم I may find, both from يافتن
 ياب remember; memory, record.
 يار a friend, mistress; defender; power, advantage.
 يارب O heaven! O Lord! comp.
 يا O! and رب a lord, master.
 يازده eleven.
 ياسمين jessamine.
 يافت he found, for يافتن to find.
 ياقوت a ruby.
 يت (annexed to words) thy.
 يد the hand; aid, power, strength.
 يش (annexed to words) their.
 يعنى that is to say, viz.
 يههه prey, spoil, booty.
 يك one.
 يكانه a hero, conqueror; incomparable; unequalled.
 يكتاي precious, valuable, rare.
 يكدانه inestimable, rare.
 يكدم one moment.
 يكدو one or two, a few.
 يكديكو one another.
 يكروز one day.
 يم (annexed to words) my.
 يمن Yemen, Arabia the happy.
 يوسف Joseph.

THE END.

